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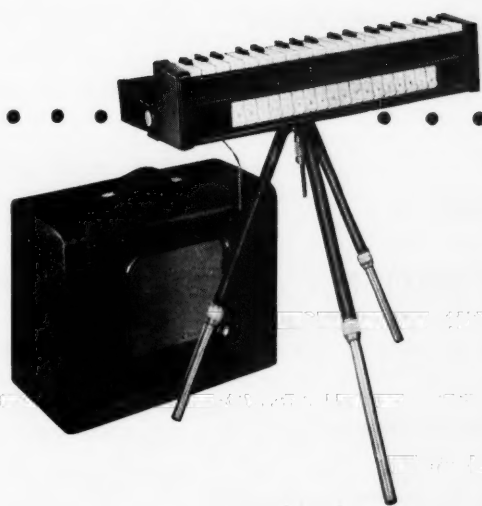
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# noteworthy

WITH ARTURO TOSCANINI'S retirement the NBC Symphony goes out of existence. This is a serious loss to music, even though the network announces that the Boston Symphony will become a regular Saturday evening feature next fall. Created in 1937 expressly for Conductor Toscanini, the NBC Symphony has made history during its seventeen-year life span, and its distinguished members were culled from among the country's most talented musicians. Now a symphony orchestra cannot be created overnight. It improves as it grows older, and as its members become more and more a musical team, working together for clearer tone, greater flexibility—all those many intangibles which make for fine ensemble playing. NBC's decision once again points up the serious financial struggle for survival which faces large musical organizations everywhere. The network's announcement that the music personnel "will be rearranged into smaller orchestral units to serve the requirements of NBC," does not alter the fact that one of the country's great orchestras no longer exists.

ONCE AGAIN Bach enthusiasts will travel to Bethlehem, Pennsylvania for the Bach Choir's annual festival on May 21 and 22. The Saint Matthew Passion is slated for the first day; the B Minor Mass the second day. This, by the way, will be the forty-seventh time that the B Minor has been presented in its entirety by the group. Ifor Jones continues as director.

NEW CONDUCTOR for the San Francisco Symphony is Enrique Jorda (pronounce the "J" as an "H"), who follows Pierre Monteux. The forty-three year old Spaniard comes to

America from South Africa where he made quite a name as a conductor.

THE NATIONAL ASSOCIATION of Teachers of Singing has announced the following summer workshops, each of which will emphasize certain aspects of vocal music: August 8-13, Ohio State University, Columbus, Church Music Institute; Montana State University, Missoula, Choral Music in School and Community; Texas Technological College, Lubbock, Vocal Pedagogy. August 15-21, University of Colorado, Boulder, Demonstrations in Voice Teaching; Appalachian State Teachers College, Boone, North Carolina, Choral Techniques. August 22-27, Augsburg College, Minneapolis, Minnesota, Repertoire. Further information may be obtained from Helen Steen Huls, 811 Fourth Avenue South, St. Cloud, Minnesota. She is general director and coordinator of the workshops.

HERE'S ANOTHER NEW OPERA, this time premiered by the Music Department of the University of Mississippi. *The University Grays*, written by faculty member Dr. Arthur Kreutz on commission from the university, is based on a Civil War story about the University Grays, the school's own contribution to the 11th Mississippi Regiment. Dr. Kreutz, a Prix de Rome winner with his orchestral "Paul Bunyan Suite," now has added another "American" opera to the growing list of those premiered by our colleges and universities. This reaching out for new musical works, instead of simply rehashing old box-office favorites, is one of the brightest spots in the music scene today. Institutions of higher learning are now taking the initiative rather than acting merely

as custodians for accumulated learning and culture.

COMPOSER ERNEST BLOCH received the New York Critics Circle Award for his Concerto Grosso No. 2. Suzanne Bloch accepted the award for her father on April 25. The presentation was made during an NBC Spring Symphony Orchestra Concert devoted to Bloch's works.

THE SIGMA ALPHA IOTA Television Award was given to the National Broadcasting Company this year "for its noteworthy contribution in the television field of serious music through the NBC Opera Theatre." Eight different operas were scheduled for presentation during the current season. The last one, Richard Strauss' *Salome*, is to be telecast this month.

PRACTICALLY ALL the first chair members of the Philadelphia Orchestra were soloists at a recent concert for the benefit of a orchestra's pension fund. In addition to the live concert, a good part of the program was recorded for commercial release under the title, "Philadelphia Orchestra First Chair." Soloists included Samuel Krauss, trumpet; Jacob Krachmalnick, violin; Anthony Gigliotti, clarinet; Samuel Lifschey, viola; William Kincaid, flute; Lorne Munroe, cello; Mason Jones, horn; Robert Scott, contrabass; and Sol Schoenbach, bassoon. Eugene Ormandy conducted.

NEW PRESIDENT of the Music Educators National Conference for the next two years is Dean Robert Choate, head of Boston University's College of Music. Our congratulations and best wishes. (See reports of MENC convention on page 10 of this issue.)

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YOUR LAND AND MY LAND  
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# \$400,000 can be a headache!



NORMAN SHAVIN

IT'S about as nerve-racking spending \$400,000 as it is playing a cello with a hacksaw. Distributing that much money can be a headache, and staffers for the Louisville Orchestra ought to know.

"It's the details that drive you nuts," one mutters.

The awarding of the \$400,000 four-year Rockefeller Foundation grant to the orchestra last April launched a treadmill marathon in patience. The problems that arise are as varied as the notes in a Stravinsky score. But although it provides an unrelenting migraine, the grant also provides interesting work, not without its laughs and its moments of humorous bewilderment.

Orchestra officials have reaffirmed the fact that dealing deftly with intricate and delicate artistic personalities means keeping their best smile forward.

Problems were not far behind the startling announcement that the orchestra would commission 40 works a year for four years, issue a set of 12 records annually, offer 46 Saturday concerts a year, and be heard on radio.

Naturally, with \$400,000 available, a huge figure even among today's casual references to astronomical sums, a lot of people wanted a bite of the bullion. One music firm unabashedly asked for \$10,000 to

promote films and record production. That inquiry was a tip-off to orchestra manager Richard Wangerin that some peculiar things were going to happen.

As the news of the orchestra's grant quickly spread around the world, Wangerin found he would need interpreters who could translate German, French, Spanish, and Italian. More people had to be hired to staff the office to handle the voluminous paper-work. The postage bill zoomed.

Soon a considerable number of unsolicited tape recordings, scores, and records began to burden the mailman and fill up corners of the already inadequate office space. One composer sent an unasked-for score and tape recording, and claimed that it was returned mutilated.

"Budget-wise the problems have quadrupled," Wangerin said. "It's like nothing else."

## Many Visitors

Hosts of visiting firemen must be entertained—composers, conductors, critics, and others. Offers to assist conductor Robert Whitney lead his orchestra have been received.

A few composers have turned down offers of commissions because they are tied up doing others. Some who are commissioned send pictures of themselves—pictures showing them far more youthful than they could really be.

But not the smallest part of the headache comes from the need to deal tactfully with diverse artist personalities. Some of their inquiries are humorous, some angry, some pathetic. Some are illegible scrawls, some are from women writing in behalf of their husbands.

One student sent a score and a recording of his work. A member of the commissioning committee said of the work that it was so much like the music of the student's teacher that "it is like an epitaph on \_\_\_\_\_'s tombstone."

The committee rejected the student's work, pointing out its similarity to that of a well-known composer. This action drew an angry response which read, in part:

"I was amazed at the musical illiteracy (speaking euphemistically) of a group of people supposedly well-versed in the language of contemporary music."

Wrote a French composer seeking a commission:

"... The actual competition deals only with orchestral works with soloist [sic]. Won't a competition [sic] for orchestral works take place? I should like to enter so a competition, but not with solist." Not only his spelling but his facts were wrong.

An Italian composer commissioned by the orchestra apparently doubted that Kentucky had joined the civilized world. In requesting his

(Continued on page 40)

*Norman Shavin is musical editor for the Louisville Times and a frequent contributor to MUSIC JOURNAL.*





## YOU PLAY THE MISSING PART

MARY L. SNOW

**I**F YOU play with a dependable and skillful chamber group, there is nothing like having friends in for an evening of chamber music at home. But what group hasn't known the disappointment of an evening when the cellist's wife had made previous plans to involve the poor fellow in a bridge game or the cello player just couldn't lug his instrument across town on a stormy night? Besides, how many times has the cello player sawed right through your solo part and ruined your delicate phrasings and nuances? How much time is wasted quibbling about retards and accelerandos when every member of your group seems to have a different idea of the proper tempo? Would you like to eliminate the arguments and play your part with professional musicians in your home? You can with records.

The idea of making records with one part missing for the amateur or professional chamber music player is not altogether new. Before the last

war, in the days of 78's, Columbia had a sizable catalogue of ensemble works in their Add-A-Part series. Although there was great interest in this idea, there was not enough demand to justify large-scale production. The old 78's were bulky, expensive, and had to be changed every four minutes or so. If you didn't have a record changer, it was quite a feat to pop up from your chair, change the record, then hurry back to your seat, adjust your instrument, and catch the opening measure of the next record. The physical inconvenience was as bad as the frustration of constant interruption.

These problems were inherent and insoluble in the 78 system, but with the advent of LP's it was inevitable that some recording company would revive Columbia's project. Classic Editions with its Music Minus One series has done just that, and offers selections where one instrument's part is missing from the recording. You can play along on your part for twenty minutes without stopping, that is, if you are skill-

*Reprinted, with permission, from the March-April issue of Music at Home.*



ful enough to keep up with the recording artists. There is no bluffing on tempo when you play with professionals. Just to make sure you know the tempo, a recorded metronome ticks off a full measure of beat, before the actual playing part of the record begins. If you are supposed to be the first instrument on the scene, you start tapping your foot to catch the beat on which you make your entry. From there on to the last bar, you can play like Casals in the privacy of your own home, and if you fall somewhat short, the fellows on the disc won't be wrinkling their noses at a sour note, a creamed arpeggio, or wrong entry. You can wax sentimental over your favorite flowing solo passages, but if you slow down on the tough parts (though there is no one to stop you from faking) you will end up a couple of beats behind your recorded companions. Perhaps the family would find it a welcome relief to listen to only one set of fluffed passages, sour notes, and only one foot pounding on the floor.

Each of the MMO recordings has been done by a select group. The string works are played by members of the New York Philharmonic-Symphony, the NBC Symphony Orchestra, and the Radio City Music Hall Orchestra. Most of the wind ensemble work is done by the New Art Wind Quintet, which was organized in 1947 for the purpose of furthering the appreciation and understanding of woodwind chamber music in America. The group has performed over 300 works for the woodwind ensemble, many of which have been recorded in the regular Classic Edition series.

MMO's recordings seem to have

overcome the problem of pitch. Turntable speeds are pretty rigid today, requiring original recordings that must meet certain on-pitch standards. To assure this, particular attention is paid to getting each recording in tune with an exact 440-A on the piano. In string ensemble work, the instruments tune up to the violin A which is sounded on the record before each work begins. Then there are a few seconds of silence, giving you a chance to tune your instrument before the metronome beats out its one measure. On woodwind records, an oboe A is sounded, or the particular instrument which will be missing from the recordings is heard playing an A also.

### Tape Checked

During recording sessions, Irving Kratka, head of Classic Editions, sits up in the control room and supervises the recording. A musician himself, he doesn't believe in fiddling with the controls once the recording begins. "Let her go" is his attitude. He listens with earphones to catch bubbles in the tape and outside interference noises. Kratka uses a single RCA 44BX mike, an Ampex 300 tape recorder with the tape speed set at 15 inches per second, and a KX-6A Newcomb preamplifier and mixer.

Among the MMO records available at present is the Schubert Quintet in A, Opus 114 ("Trout") with one part missing of each of the five instruments. You buy only the record with your instrument missing, and the score for your instrument. Each LP plays about twenty minutes on each side. You can buy the Mozart Quintet in A, K581, and the Brahms Quintet for Clarinet and Strings, Opus 115, with clarinet part missing. Just completed is the Mozart Quintet in E flat for piano and winds, K452. Like the Schubert, there is an LP for each missing instrument.

Early this spring, MMO will issue the Schumann Quintet in E flat, Opus 44, the Brahms Piano Quintet in F Minor, Opus 34, the Mendelssohn Piano Trios, Opus 49 and 66 and Ravel's Quartet in F Major. Planned for fall release are two Schubert trios and six popular Beethoven trios. Future issues will include the release of numerous concerti with the orchestral part in piano reduction. The cost of hiring a symphony orchestra would be prohibitive, and Classic feels that the major interest in concerto work will be among students and amateurs who want the feel of an accompaniment. However, some thought is being given to a small orchestra of 14 or 15 pieces for MMO recordings of compositions such as Haydn's Trumpet Concerto. Thus the student or artist practicing in private would have conditions equivalent to being part of a large group. ▲▲▲

The five different jackets on the opposite page represent the five parts of a quintet, one part of which is missing on each record. The photo in the upper left-hand corner shows the members of the quintet as they check over the score which they will play without the piano part. At right, the quintet-minus-one in a recording session. At the beginning of each selection the pitch is sounded and a metronome ticks off the tempo.



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# HOW TO PLAY POPULAR MUSIC



DAVID BASKERVILLE

**W**HETHER we like it or not, our high school and college bands are being called upon to play more and more popular music. Some call it jazz; some call it trash. Whatever the name, it is on our hands—probably to stay. Since that is the situation, the healthiest thing for music is for us to play this kind well and, above all, in correct style.

Too many directors erroneously regard popular music and jazz as being unworthy of careful rehearsal. The music may not be of any lasting value, but this fact should not prevent us from rendering it in a sound musical way. No other kind of music demands more careful attention to proper interpretation than American jazz and popular music. Yet many bands, and indeed our most famous pop symphony orchestras, play this music completely out of style. It usually comes out ragtime, a kind of rhythm that has been dead for thirty years. Ragtime can be a lot of fun, but it has no connection with the performance of today's popular music.

An important thing to remember is that jazz must be played differently from its notation. Eighth notes are usually written as "even

eights." They must be played as triplet groups. Think about this for a minute, for here is the fundamental difference in conception. Your band will never sound "corny" if it plays eighth-note patterns and syncopations with a triplet feeling. This amounts to delaying eighth notes and eighth rests by one-third of a beat. It sounds a bit complicated, but I have found that even inexperienced players can catch this triplet feeling very readily if properly rehearsed.

## Improvise Patterns

For example, have your band improvise some jazz patterns. A simple one will result if everyone plays the B $\flat$  scale in even eighth notes. Then sing to them the same scale in 12/8 meter, as follows: B $\flat$  as a quarter note, C as an eighth, D as a quarter, E as an eighth, and so on, up to the higher B $\flat$ . The top B $\flat$  will occur on an off-beat. This is well, for it is a pattern often found in jazz syncopation.

Try the same 12/8 scale descending. Use several different tempos. After your group has acquired this "jogging" feeling, sing another simple pattern for them, such as quarter, eighth-eighth, quarter, with the last eighth tied to the last quarter, but be sure you retain that triplet relationship on those two eighths!

Here is the secret. Don't revert to even eighths, or it comes out ragtime. Play all eighth values, including rests, as triplet patterns and your band will be playing these figures in the right style. One-third of a beat is not a very big difference, but without this delayed syncopation you cannot play the style correctly.

After you have worked out some of these rhythm problems, it might be well to give some attention to vibrato. Many good articles have been written on this subject, but it seems advisable to reconsider the matter as it relates to the playing of today's popular music.

Excluding some of the more recent styles of popular music, such as "progressive," "bop," and "cool jazz" (which often use a straight tone deliberately), vibrato is very much a part of popular song style. Directors will probably never agree on where (if anywhere) vibrato belongs in school music. But if it does belong, vibrato is certainly fitting in trumpets and saxophones when an American popular song is being played.

If you allow any vibrato at all, do not leave it up to the youngsters what the tone shall be. They very likely will not know what is in good taste. The danger of permitting vibrato, as we all know, is that the pulsations get too wide or too slow

(Continued on page 35)

*David Baskerville is Assistant Director of Bands at the University of Southern California.*



# CONVENTION NOTES

*From The*  
MUSIC EDUCATORS NATIONAL CONFERENCE  
Chicago, March 25 - 31

***"As salesmen we apparently do not have the ability to retain our customers."***

KARL D. ERNST, SUPERVISOR OF MUSIC, PORTLAND OREGON PUBLIC SCHOOLS.

WE CANNOT escape our share of the responsibility for the fact that though more pupils have been studying music both privately and in school than ever before, a recent survey of ten cities of 200,000 showed the concert audience to be less than one percent. A similar survey showed the New York City concert audience to be less than 40,000 or about one-half of one percent. Of course there are changes in our living pattern including the advent of radio and television which undoubtedly bear upon this picture, but these figures are still cause for concern.

As salesmen we apparently do not have the ability to retain our customers. James Mursell once wrote that music teaching is more than salesmanship, but that poor salesmanship kills effectiveness in teaching. This ineffectiveness can be highlighted by examining for a few moments what seem to be certain fundamental weaknesses in secondary music education. First, we tend to stress showmanship and superficiality instead of sincerity. This is a criticism which pertains to much of our work in the performance classes. I do not wish to minimize showmanship for it is an important ingredient in public performance, but I think certain aspects of it are sometimes stressed at the expense of musical expression.

Second, we tend to glamorize virtuosity and technical display instead of the communicative and expressive aspects of music. Whether or not

the conductor uses a score, a baton, a podium, his gestures, his seating arrangement: these often become the center of our attention. Sometimes we even consciously try to affect mannerisms. In the professional concert world, though it is accepted that the best performances are often given by artists of lesser renown, the fact remains that auditoriums tend to fill because of "names" rather than because of music. Musical personalities are considered as more important than musical expression . . .

Third, the traditional approaches in music appreciation are directed toward the periphery instead of the heart of music. There is endless information about the composer. Many adults today say they would enjoy music if someone would "tell them the story." They have been conditioned to a "story," they have been conditioned to a "story" approach. Do you ever talk with people after a concert to find out how they liked it? Pupils are too often told about music — what is good, what is poor—on the basis of tradition. Though they may not understand what is good, they grow up thinking "this is good because the expert said so." This is a superficial acceptance and they become increasingly frustrated about musical tastes.

They feel insecure and decide that music is for the expert. They are often afraid to express honest opinions or to ask simple questions for fear of ridicule. I believe that is one of the primary reasons why so many otherwise intelligent men stay away from concerts. They do not wish to appear un-intelligent and they would like to express their own criticism freely. They have developed a false concept which says

that music must mean the same thing to all people. Somehow we must lead our students to the expressive core of music as an intense personal thing, rather than to its superficial externals. The listening experience must be active instead of passive. Why not begin more often with the music itself instead of elaborate explanations, utilizing pertinent and direct questions relating to mood and general expressive qualities, and which lead to lively discussion and even disagreement? We should help students build their own standards of musical values. They may be different from ours but they will be real and will hold meaning. The foundations will be there, too, for them to revise these standards as they gain more experience.

Finally, we have failed to make significant enough those classes which are made up mostly of average and below average students. Most of our energy and creativeness goes into classes for the able, viz., the performance classes. There is a very important reason for this. Our reputation and even our job often depends solely upon the end products of such groups; hence we tend to teach other classes "off the cuff." They are often dumping grounds and their students are "yard birds" who are there only because the counselor couldn't find another place for them. Related to this problem is the fact that teacher training programs develop competencies primarily for the performance type of class. We should feel obligated to find a more dynamic approach to music for these general students who lack the ability for the top classes. As someone has aptly said, we need not only to train capable students but also to people the realm of music with musical



beings. Some of the school administrators who are the most unsympathetic to our cause are the ones who were once members of those classes.

Are our students only performing members of choir, bands, and orchestras or are they able to realize through such performances some of the broad implications and understandings of music as an art? Are we as their teachers primarily interested in instrumental and choral conducting in the professional sense or are we music educators? I wish to make it very clear at this point that I am not suggesting any de-emphasis upon performing excellence for I fully believe that this kind of understanding will improve performance.

We should bring the art of music in its broadest sense into all of our music classes. We should plan them so that those pupils who enroll for four years have an opportunity to participate in a connected series of experiences where the primary emphasis is upon musical understanding and growth. Special classes in appreciation, history, and theory can promote this but in most schools they are impractical. Too often we try to improve the curriculum by adding new courses. Unfortunately this has been the method used to improve teacher training. What we need is to revitalize the courses we already have. In many cases we already reach over half the student body. Let's learn to do a better job with those pupils we already have before we develop new courses designed to attract more pupils.

Too often we seek to improve our schools by external means; a new course a new method of technique, a reorganization of the curriculum, a new course of study, bulletins from the supervisor (and I have added notoriously to the sum total of same) when what we actually need so urgently is to change teachers as persons. I am not so concerned with the methods a teacher uses, traditional or modern, if he has the ability to ignite that spark of interest and enthusiasm which continues through life. When I attend a high school music performance and observe many graduates of previous years in the audience, I am reasonably sure there has been a good teacher at work. How many of your former high school students have

*(Continued on page 30)*

## MEANINGFUL MUSIC

What did you get out of the Chicago convention? The stimulus of meeting colleagues from all over the country, exchanging ideas, and seeing in three-dimension well-known music educators who heretofore were only names? Was your selective executive ability challenged by that 110-page listing of all the meetings, seminars, demonstrations, committee confabs, and general sessions? It was humanly impossible to take in even half of the programs, let alone report on them. Excerpts from several outstanding speeches are reprinted here to give readers some idea of the scope of the meetings. (See also "Community Music Is Your Business," by Helen Thompson on page 22 of this issue.)

Perhaps you were again reminded as you hedge-hopped from meeting to meeting in the huge Conrad Hilton hotel of present-day music education's broad outlook. One of the recurring topics in this 1954 convention was how much should be done for general music classes at junior and senior high school levels. Teachers were constantly admonished not to let highly selective performing groups monopolize the major portion of their teaching time. Speakers and panel discussions constantly urged a broad-based school music program.

By and large the convention achieved its aims. One thing, however, struck us as incongruous. Although everybody seemed agreed that music should be for all students, the music performed by most of the demonstration groups was restricted to the serious music category. We don't propose to argue a definition of "good music" here, but we have considerable doubt as to whether the average classroom teacher gained much by way of practical help and repertory suggestions from most of the demonstrations. In an effort to "set standards," the program planners went somewhat overboard on the serious music side. The following incident is one which we sincerely hope was unique.

A conductor for a high school demonstration group was approached by a National Committee member just before his organization was to sing. The committeeman requested that the conductor substitute some more pretentious music in place of some of the "short-hair" music scheduled on his program. The director's reply was swift and to the point. He said, "This is where I stand. Three years ago I had twenty-five students in my glee club. Today I have ninety on the stage here. If I had continued to do only pretentious music, I would still have twenty or twenty-five students in my organization. If you are going to have participation by more than just a few in the school, this is the kind of music you must include to attract them into the organization."

In fairness to that director, it should be noted that the numbers he scheduled were light and tuneful but not "cheap." They were uncomplicated and had appeal for students of that age bracket.

Now we applaud music education's basic aims to improve the quality of music in the schools. However, we strongly believe that there is real danger in an approach which hangs arbitrary labels of "good" and "bad" on music. We would much rather listen to a simple, yes, even a "pop" number, well and honestly performed than hear a program of sixteenth-century works given in an uninspired fashion by a group of twentieth-century teen-agers who have no real understanding of such period pieces.

Music is emotion mirrored audibly; it can never be just an academic exercise in culture. Audiences are keenly aware of performers who sing or play from the heart, and they react accordingly. Such electric moments come only when there is a basic sincerity evident on the part of the performers, not simply a note-perfect parroting of sounds. The compelling force is the communication of a musical thought which suddenly becomes clear to audience and performers alike, welding them together inseparably. Only then is music real and meaningful.

THE EDITOR

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A scene from "Masquerade."

# We Produced A Ballet

JULIUS HEGYI

**I**N THE summer of 1953 I wrote to the American Symphony Orchestra League of my plan to present a new work on each program of the Abilene Symphony Orchestra during the 1953-54 season and asked that it be made known that our orchestra was in search of new scores. From the ones submitted in

*Julius Hegyi is musical director of the Abilene (Texas) Symphony Orchestra.*

response to our announcement I chose several works, leaving a place open on one program in the hope of interesting Macon Sumerlin in writing a new composition.

In September 1953 Macon Sumerlin and I discussed at length the problems of the American composer, and I tried to induce him to write a work for one of our programs. "What about producing a ballet?" he asked. That question resulted in

two capacity houses seven months later, on March 29 and 30.

The story Mr. Sumerlin had in mind was Edgar Allan Poe's "*Masque of the Red Death*." We all agreed that it would be a difficult choreography, but the drama and beauty of Poe's story kept us from changing to another theme. The first week in October we held a meeting of our entire "task force." In this group were Macon Sumerlin; Dotty



Botkin, a local dancer willing to undertake the choreography; Mildred Pender Deaton, portrait artist who had agreed to design costumes; Ernest Sublett, who would design and construct the set pieces; the Symphony business manager, J. D. Schoonover; and my wife, Charlotte Hegyi.

By December 10 the score to the 37-minute ballet, *Masquerade*, was completed. About this time Ted Priour made known his interest in the project, and with his able assistance the choreography was soon completed.

As this ballet was to be part of a regular symphony program we were faced with the problem of finding one or several works which could complement it. Euell Proter, Director of the Hardin-Simmons University Choir, had said some time earlier that he would gladly train his choir for Arthur Honegger's *King David*, if we could find a program on which to produce it. This seemed like an ideal opportunity. We gave the scores to *King David* and *Masquerade* a thorough examination and decided that these two works would make a perfect program. Next we decided that such a program should be presented at least two evenings. There was some concern over twice filling our 1500-capacity auditorium in this comparatively small city, but we went ahead with this plan. It might be well to say here that all of the orchestra players are volunteer and ordinarily rehearse but once a week, occasionally twice weekly. And all persons connected with the ballet and *King David* were volunteer with the exception of Euell Porter and me.

### First Rehearsal

Fortunately in the early part of September we organized the Abilene Symphony Orchestra Guild (Women's). To them we turned for help to, as we put it, "attic-hunt" for materials and to recruit people capable of making costumes from the 38 drawings by artist Mildred Deaton.

On January 2 we had a sight-reading rehearsal of the music to *Masquerade*, at which time we tape-recorded the score for the use of the dancers. Up until this point they had been working from a numerical

chart devised by Ted Priour. About this time the Hardin-Simmons University Choir began to work on the score to *King David*.

After the February 15 concert of the Abilene Symphony Orchestra all branches of this enterprise went into high gear. The *Abilene Reporter-News*, which had printed its first ballet story in November now intensified its picture and story coverage on our behalf. Station KWKC began a series of interviews, spot announcements, and violin and piano concerts by my wife and me.

The ingenuity displayed by the costume-makers was amazing, and at the first costume rehearsal the *Abilene Reporter-News* took many pictures to use in the publicity they were planning for March 28.

In the score, the song of David as a young shepherd boy is marked for a contralto solo. Its youthful quality seemed lost when sung by a mature contralto voice. The contralto soloist, Nena Williams, and Euell Porter discovered a perfect young voice for this part in a boy of eleven years, Rip Thomas.

Ticket sales were going well, but gave no indication of being sold out for the two performances.

A record may have been set concerning the ballet dress rehearsal. It began 6 A.M. Friday, March 26, and came to an end 5:30 A.M. Saturday, March 27. Actual rehearsal with dancers and orchestra was from 6 P.M. to midnight. The rest of the time was spent scrubbing and preparing the stage, setting the lights, and attending to numerous other details. It may seem odd to have a dress rehearsal three days before opening, but it was necessary because the auditorium was available to us on only this one day.

Sunday, March 27, from 2 to 7 P.M. we had our dress rehearsal for "King David."

Monday dawned clear and warm. We arrived at the auditorium shortly after 6 P.M. At 7:45 we were informed that there was a line of people outside the building hoping to buy tickets. At 8:15, curtain time, we saw that we had a capacity house. The hour and ten-minute *King David* went exceedingly well and received many curtain calls. Within thirteen minutes the stage was cleared and reset for *Masquerade*. The orchestra members took

their places, the house lights went down, and the curtain went up on the results of seven months of planning and hard work on the part of many people. My only moment of apprehension came when the curtain was six beats late in opening. After that everything went smoothly.

At the end of the evening 1500 people went away so enthusiastic about the performance that the house was filled to capacity the following evening. And there were rumors that we would have had the same good fortune had we run the same program for a full week. ▲▲▲

## AMATEUR STANDING

FRANCIS HOPKINSON—One of the signers of the Declaration of Independence, important in business and politics, and one of the finest early American composers. One of his songs was "My Days Have Been So Wondrous Free."

LOWELL MASON—Boston banker who wrote dozens of the favorite hymn tunes and started the first public school music system in America.

JOHN ALDEN CARPENTER—Millionaire Chicago businessman; contemporary composer of many songs and of the ballets "Skyscrapers" and "The Birthday of the Infants."

CHARLES IVES—Wall Street insurance executive, considered by many one of the most exciting of living American composers.

JIMMY WALKER—longtime mayor of New York; wrote a lot of songs including "Will You Love Me in December as You Did in May."

FIORIELLO LA GUARDIA—Another New York mayor; loved to conduct orchestras.

CHARLES GATES DAWES—Vice-president under Coolidge, Chicago financier, first-rate violinist and composer of the charming "Melodie."

IGNACE PADEREWSKI—Pianist who became premier of Poland.

LIONEL BARRYMORE—An actor whose compositions have been played by many symphony orchestras.

BILL STERN—Ace NBC sports announcer; was formerly a sax player. Actor LEW AYRES is a former sax player and ROBERT TAYLOR is a former cellist.



# We're Not In the Goose-Liver Business Now!

IGOR BUKETOFF

SOME time ago I read an article in a national magazine which described the manner of goose-feeding employed by the farmers of Strasbourg. It seems that they inject a funnel-like contraption into the throats of the defenseless animals and then proceed to cram grain down their gullets, in order to dilate their livers and thereby produce more *pate de foie gras*.

To me the story was thoroughly revolting. Yet it had a peculiarly bizarre fascination about it, because it reminded me so much of our old-guard music educating "farmers" of a generation or so ago. And the poor, helpless geese were the school children down whose throats were being forced all sorts of inane facts and dates which once were known as Music Appreciation, but which were actually Music Ridicule.

I vividly recollect that in my Music Appreciation classes in the public schools of New York City, the metropolis of the world, I learned that all the great composers were either martyrs or queer characters whose lives were drenched in sorrow and tragedy. I remember that Mozart was buried in a pauper's grave, Beethoven became deaf, Schumann and Smetana died in insane asylums (Smetana having also become deaf), Tchaikovsky committed suicide, and other sordid facts. What no one seemed to care to point out was that the tragedies befell these men not necessarily be-

cause they were musicians, but because of various other circumstances.

Something else that was totally ignored was the fact that these men were in the field of music by their own choosing, frequently in spite of stern parental objection. They were doing the type of work they wanted to do—the work which made them happiest—especially that Bach guy with the twenty children!

I also recall vividly the Music Appreciation lectures given over the radio in a thick artificial accent (because all good musicians were supposed to speak with an accent), and the performance of delicious tidbits by Rameau and Couperin which were supposed to be appealing to children. The Lone Ranger had as yet not acquainted the educators with the type of music the children like to hear. I recall the slides which were shown at school — slides of

Igor Buketoff



Mozart in the garden at the age of five, seated at the piano at the age of four, and seated on practically anything at the age of two. I remember a slide of our male music teacher at the age of five, dressed like a wee little Mozart, and I thought, "What a dope to get dolled up like that!"

This is what was crammed down my throat.

Today, we find music education the most progressively taught of the arts. No doubt this specialized field has been responsible for the training of new leaders with vision and fresh ideas to replace the old quacks who fell back upon music education simply because they weren't good enough to do anything else.

However, sometimes we fail to bring the child even up to the level where he is ready to receive this instruction. The modern methods are there, but the youngster is simply not receptive, probably due to the omission of that cardinal first step in the teaching of music — the awakening of a love for it. Parents buy expensive instruments and secure the best teachers for their youngsters, then wonder why the child seems disinterested. How can a child begin to learn to love music when on some of the instruments the early lessons produce sounds resembling a bathtub drain more than music! We all know how simple it is to awaken this love for music which is dormant in every child and which needs only to be brought forth and guided before it blossoms into a sincere desire, emanating from

(Continued on page 41)

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# UNION CARD

## For a Tape Recorder



Vladimir Ussachevsky, left, and Otto Luening, check their "soloist."

THE conductor raised his baton, someone pushed a button, and the "soloist," one who could never give an autograph, began to play with the orchestra. Thus was given in Louisville the world premiere of "Rhapsodic Variations for Tape Recorder and Orchestra," which is believed to have been the first time a tape recorder ever served as a solo instrument with a symphony.

When the number was over, and the last screeching sound had died away, there was polite applause. Music patrons and orchestra members heard it with mixed feelings. The work, credited to Otto Luening and Vladimir Ussachevsky, was one of forty compositions being commissioned this year under terms of the Louisville Orchestra's \$400,000 Rockefeller Foundation grant awarded in April, 1953.

The electronic soloist rested on-stage at the conductor's left. A musician manipulated the controls that brought forth, according to one critic, "roars from an air terminal, the staccato clack of rolling dice, and screeching brakes." Use of the device recalled employment of wind machines and airplane motors in other compositions.

According to the composers, both professors at Columbia University, a tape recorder can . . . "through

numerous manipulations with tape-splicing and tapespeed variation (achieve) a breadth of range and of rhythmic complexity . . . impossible to obtain within the limits of any single instrumental group."

In this frankly experimental composition, premiered in Louisville in March, "The piano may acquire an additional range of two octaves below the lowest A, and the timpany can play in the upper flute range."

The piece even gave the tape recorder, on which music and sounds were pre-recorded for the concert, a short fanciful cadenza. Naturally, the electronic soloist has the conductor at his mercy. One musician suggested facetiously to conductor Robert Whitney, "Maybe you ought to be replaced by a metronome for this piece."

Co-composer Luening even made a tongue-in-cheek suggestion that perhaps a guard ought to be placed by the recorder's power inlet to make sure some irate music patron didn't take matters in his own hands and pull the plug on the soloist.

Orchestra concertmaster Sidney Harth wasn't happy about the com-

position. He commented as follows:

Let us hope the tape recorder is not here to stay. It can never replace the human, and is a most impersonal and imperfect artist.

Ask a tape recorder to commence at a certain place and, after five minutes of searching, testing, and clicking of several important-sounding buttons, an approximation will be discovered. Ask a tape recorder to change tempo and you will find that it is quite improbable. Ask a tape recorder to take a bow, or sign an autograph.

This so-called music reminded one of small trains passing through the night, of irreligious church organs, of gastronomically disturbed violinists, of stunted piano keys—all this, with a little oriental hodge-podge thrown in. The whole ghastly affair of this personality-minus monster called to mind certain phases of George Orwell's *1984*, and the chilly future of music would indeed, be as sad as life in Mr. Orwell's regime.

How far such pieces will go can be only a matter of conjecture. Luening insists that the results reflect the "psychology of our time."

Other questions arise. Does the tape recorder have to join a union? And what happens in the event of a power failure? ▲▲▲

**a music journal report**





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# THOSE PEACEABLE MUSICIANS

WILLIAM J. MURDOCH

**A**BOUT two hundred years ago William Congreve wrote what is probably his best-known bit of poetry and certainly one of the most widely misquoted lines of any poet. "Music," he observed, "hath charms to soothe the savage breast."

Indeed it has. Yet if you investigate this thought even a little you will readily see it does not cover the entire field of reaction in which music works. In addition to its charms music hath furies—furies to arouse the breast, civilized as well as savage. And this is as it should be.

I am unfair to Congreve, perhaps, to trespass so rudely upon his poetic figure when he is not present to defend it, but I was prompted to explore it the other day following a brief chat with a collegiate chorus director. He is an earnest man, jaunty and filled with buoyant optimism despite his years; and in a rush of enthusiasm he avowed that the key to the problems of international peace was a musical one. Men who love music must surely love and trust and respect one another.

Well, maybe. But you couldn't have proved it in Paris back in the 1750's when the city separated into squabbling, bickering, fisticuffing camps over the comparative merits of French and Italian opera. The "War of the Comedians" it was called, with the adherents of Lully and his serious opera pitted against

those of Pergolesi and others with their new-fangled "comic" opera—opera with spoken lines. The opera hall was not a safe place, and music was hardly a harmonious topic of conversation.

The soothing qualities of music were noticeably absent also in this same European center of culture about twenty years later. The "War of the Comedians" had subsided, but another first-class musical dispute was raging. Men challenged each other at first meeting on the question as to who was the greater composer, Gluck or Puccini, and sometimes they settled the issue at sword's point.

My own point is that, Congreve and my musical friend notwithstanding, there is historical evidence to show that music can estrange men as well as unite them. Music has, in fact, been accompanied by dissension ever since the first occasion upon which man modulated his voice in an experimental croon and someone nearby told him, in one way or other, to stop that infernal racket.

## A Real Feud

Consider Handel and Buononcini, two contemporaries of musical ability if ever such a pair lived. Their very talents should have combined to make men's breasts, savage or not, twice as soothed. What actually resulted from this combination was a humdinger of a feud that had the two principals throwing Italian operas at each other's heads

until the city on the Thames fairly teetered as partisans rushed from one man to the other and back again. Handel's prodigious output finally swamped his less adept adversary, but not until hundreds of friendships had been washed away in the tide of high feeling.

Incidentally, as far as posterity is concerned none of the operas either man composed during this turmoil was worth the trouble. You don't hear much of them. The most enduring thing to come out of the fracas is a term created by John Byrom, poet, hymnologist, and commentator upon the passing scene, who wrote:

Some say, compared to Buononcini  
That Mynheer Handel's but a ninny;  
Others aver that he to Handel  
Is scarcely fit to hold a candle.  
Strange all this difference should be  
'Twixt tweedle-dum and tweedle-dee.

These are only a few of the more celebrated examples of the soothing effect of music about which Congreve wrote so poetically and which my musical friend is so confident can establish universal amity. Others by the dozens dot the annals of music: the repeated rows that embroiled admirers of Mara and Todt, rival queens of the Paris concert halls; equally belligerent uncivilities between the devotees of another pair of rival sopranos, Faustina and Cuzzoni; the quarreling that divided Berlin where Weber, herald of the romantic movement, was opposed by the champion of the classicists and the favorite of Frederick William

*William J. Murdoch is a free-lance writer who lives in Kalamazoo, Michigan.*

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## MUSICIANS

(Continued from page 19)

III, Gaspara Spontini.

You wouldn't want to hear about all of them, of course. Accounts of these feuds not only become tiresome reading, but in retrospect they appear silly. The significance of it all is in the fact that this ill-will was not generated by a group of men who liked music and directed against other men who did not, but was invoked by music-lovers against music-lovers—a cultural civil war arising from lack of agreement on what to love. One man's music was another man's trash. Gounod, after hearing a performance of a certain new symphony written by a mild-mannered, greying organist pronounced the work "the affirmation of incompetence pushed to dogmatic lengths." So much for Cesar Franck and his Symphony in D Minor, since ranked as the most important symphony in French musical literature.

### Opera Riot

Soothe the savage breast? As Wagner did when the first performance of *Tannhauser* set off a riot among the jealous, chauvinistic audience? Or perhaps as Stravinsky did at the world premiere of his ballet *Rite of Spring* when the Theatre des Champs-Elysees was transformed into a bedlam of whistles, catcalls, and screams? Even in our popular idiom there are grievous and seemingly irreconcilable differences. The be-bop cats take it cool, man, and they just don't dig those dixie-landers.

I do not wish to appear cynical. I do believe Congreve wrote essential truth, and I do share the ideal of the college chorus director even though I lack his full measure of optimism. If all mankind were to sit down and make music together, or stand shoulder to shoulder in a global chorus of melody, I do believe the world would be at peace. Music can do it, but only if all men can first agree on what is music. Historically they cannot, and this, as stated before, is as it should be. As even this brief discussion indicates, the path of musical progress is a paradoxical one, paved with discords. ▲▲▲

## Movies and Music

# Los Angeles' Local Forty-Seven: A Model Union

C. SHARPLESS HICKMAN

A GENTLEMAN who is not to be greatly envied is John te Groen, the personable young president of Local 47 of the American Federation of Musicians.

As head of the plush Los Angeles Local whose members include scores of highly-paid film, radio and television contract players, te Groen and his able administration are fat targets for not only the less well-heeled Locals of the Federation, but for many malcontents whose talents or personalities have not enabled them to gain or hold the top-pay jobs.

In his early forties, te Groen is a tall, well-proportioned man with thinning dark brown hair which is beginning to grey. He moves, speaks, and works easily, covering an amazing amount of ground with a minimum of fret and fury—thanks to the load of details which his secretary manages to keep from his shoulders.

Local 47 numbers some 15,000 members. Only New York's Local, 802, is larger or can compete in big-pay opportunities. Well over half of the 15,000 are little more than card-carrying members—musicians who have gone into business, industry, or retirement; musicians who are still waiting for "the breaks"; musicians who continue as members for "auld lang syne" and the insurance policy features of membership. As te Groen puts it, "Anyone can join the American Federation of Musicians if he's an instrumentalist—and he doesn't have to be a particularly good one."

The fact remains that only about 4,000—or less than one-third of 47's members—make a reasonably good

living from music alone. And of these only a few more than 1,000 get the higher-than-average payment which is made by the film, radio and TV studios.

Under the recently re-negotiated four-year contract between the Federation and the major motion picture producers, only 303 musicians are now contract players for the seven principal studios. Another 300 or so make a sizable income as free-lance players who are on call to do special sound-track recordings with these studios and the major independents.

### New Agreement

Metro-Goldwyn-Mayer, Warner Bros. and 20th Century-Fox each employ fifty players under this new agreement. Paramount employs forty-five, and Universal-International and Columbia each employ thirty-six. Under this agreement these players are guaranteed payment for 520 hours of work at \$16.07 per hour—a minimum annual gross income of \$8,356.40 per player. At Republic Studios the thirty-six players are guaranteed only 323 hours per year at the same rate. And at RKO-Radio Studios (the eighth of the "majors"), where production has come to a standstill pending reorganization under the new owner, Howard Hughes, the studio orchestra has been dismissed pending re-negotiation of contract after Hughes has taken charge. (Last year RKO used only about 150 hours of the 520 guaranteed by contract.)

The minimum three-hour film recording session rates for non-contract musicians employed by the in-

dependents, or as additional personnel by the majors, is set at \$48.21 under the new agreement—but that rate prevails only if a minimum of forty men are used. (The pay is equivalent to the contract minimum rate of \$16.07 per hour.) One of the reasons for the independents' trend toward scores for chamber orchestra-size ensembles is evident by the fact that although the agreement stipulates that \$62.67 must be paid to each player if 24 or fewer musicians are used in a three-hour session, the difference between 40 times \$48.21 (\$1,928.40) and 24 times \$62.67 (\$1,504.08) is a considerable saving, even though each player in the smaller group gets more money for the same time.

That guaranteed minimum of more than \$8,000 per player per year makes the 300 regular studio contract jobs plums which continually lure to this area the nation's top instrumentalists. It plays its part, too, in making the Los Angeles Philharmonic Orchestra's turn-over in personnel more than it might be otherwise. But, conversely, these players have enabled Los Angeles to gain great stature as a chamber music center, for te Groen and his staff have long realized that the studio players must have the outlet of chamber music performances even though they play for nothing or at absurdly token fees. It is not vain boasting or local pride to say that Los Angeles could, at twenty-four hours' notice, organize a half-dozen full-size symphony orchestras which, on the basis of pure playing virtuosity, could equal the NBC, the Boston, or the Philadelphia.

(Continued on page 34)



# Community Music Is Your Business

HELEN M. THOMPSON

**T**O begin with, let me say I cannot qualify for any music educator's position. Furthermore, since I am a second fiddler, many people question whether or not I qualify as a musician.

As I see it, that leaves only one logical identification for me to assume in this discussion—that of a non-professional, a mere citizen, a member of the laity. And as a matter of fact, I think the laity deserve a spokesman in this world of music and musicians.

It's the citizens, the laity, who foot the bill for music through payment of taxes and contributions to civic musical organizations. It's the laity (usually the women) who are expected to do the work on ticket sales for school productions and community activities. It's the laity who occupy the seats in our concert halls, who provide the children for music educators to educate. In the last analysis, it's the laity who are the true music critics, and it's the laity who ultimately possess the world's great music.

Therefore, I should like to discuss three questions which the laity seldom dare to bring into the open.

First: Are we, the laity, getting a good return on our financial investment in music education? In my humble opinion, the answer is No!

Second: Can we, the laity, be assured that the present methods and policies used in music education will produce a truly musical nation? Probably not!

Third: Could better results be obtained from the money, facilities and

Is the public being short-changed in community music? What is the responsibility of the music educator towards adult community music organizations? Mrs. Thompson, in this address delivered before the Music Educators National Conference in Chicago recently, bluntly challenges teachers by these and other provocative questions about music in American towns and cities.

personnel now made available to the music experts? I think so!

Now, before you all rise up from your seats and shout, "Heretic!" please let me define terms.

*Music Education:* I'm not using this term in the conventional sense, so limited as to refer only to formalized educational setups. Music education is not the exclusive property of public schools, conservatories and colleges. Education is a state of mind, a continuing process embracing all age groups and many activities. Any sound musical activity contributes to the community's total music education. Therefore, in this discussion, I am including *all* constructive music activities as integral components of music education.

*Music Educators:* Again, the specialized, professional meaning is much too confined for purposes of this discussion. The specialized meaning confers, by edict, capacities which may not actually exist within individuals. That meaning also serves to withhold recognition as music educators from individuals having an almost God-given talent for leadership in the educational process.

In my definition, music educators are those persons qualified by personality, learning, training and experience to assume leadership in helping other people experience more enjoyment through music. These people may or may not hold

titles and/or degrees. They may or may not be attached to formalized faculties. One thing they have in common—they serve as guides for men, women and children through this wonderful and sometimes intricate world of music.

Now with these broad concepts of music education and music educators in mind, I should like to examine the layman's questions.

"Are we, the laity—the taxpayers and contributors, the bill-footers, the subjects upon whom the experts operate—are we getting a good return on our financial investment in music education?" It is my opinion that we are not.

As taxpayers and contributors to music education in our respective communities, our ultimate goal is the development of a cultural community.

Therefore, the monies paid into music education by the general citizenry should purchase a well rounded, soundly based, integrated music development. As citizens pass from one age group to the next, they should find continuity in training and opportunities to use that training, whether as active music participants or as active music listeners. The varying music needs and preferences of the citizenry should be taken into account in the master plan. The total program should be flexible enough to shift

(Continued on page 36)

*Helen M. Thompson is the Executive Secretary of the American Symphony Orchestral League.*

# FIDDLES AND FISHING

**I**T TAKES fifteen to eighteen months to complete the *varnishing* of an instrument!"

This explanation, given during a technical discussion of violins, explains why Carl Becker's beautiful violins, violas, and cellos will never make the twentieth century assembly line of mass production. Like the old Cremona master craftsmen, this Chicagoan believes that the real secret of violin making is in the varnish. Oddly enough, this varnish never completely dries, but retains a lasting softness so that even after twenty or twenty-five years it will still show the imprint of a hand laid on it for only a few seconds. Of course wood is important too—fine maple and spruce from the age-old forests of the Austrian Tyrol and the Carpathian mountains. However, it is the intuitive touch of the maker which in the last analysis makes the instrument sing.

Born on Chicago's north side, Carl Becker is his family's third generation of violin makers, and his son Carl Jr. is also carrying on the tradition. Mr. Becker started repairing

instruments while still in his teens, and also his first violin. However, there was always the challenge of creating a master instrument, and Carl Becker found the quiet of his summer fishing camp in Wisconsin a good place for uninterrupted work. In 1924 he made his first real "Becker violin," and he has been turning them out ever since. He admits with a chuckle that the fishing somewhat governs his output. "If the fish are biting good, the violin making may result in eight to ten or a dozen finished pieces. If the fish are few, we bring home to Chicago fifteen to eighteen violins—in the white, of course." (That means the instruments are built but not varnished.)

Then follows the long year and a half of varnishing, buffing and

polishing, refining, revarnishing, buffing anew—and so on until the job is complete. Carl Becker scorns any attempt to make his instruments look "aged." He feels that only time and care will create that mellow appearance, but the instruments are nonetheless inherently beautiful because Carl Becker selects his wood with an eye to grain as well as tonal qualities. The story is told that violinist Nathan Milstein has been known to confuse his Becker with his Stradivarius.

In an age characterized by mass production of almost everything from soup cans to atomic and hydrogen bombs, it is indeed remarkable that an individual craftsman such as Carl Becker can carry on his work as a creator of beautiful musical instruments.





# SINGING TOTS AND TEENS

MARGARET MAXWELL

**M**OST CHORAL conductors insist that their children's chorus be comprised of youngsters in approximately the same age bracket. They will go to great lengths to explain that the interests and voices of children vary so at different age levels that it is impossible to combine extremes.

Lillian S. Wilder of Tonawanda, New York, considers this so much nonsense. For nine years now, she's been combining children between the ages of five and seventeen in a hundred-voice chorus which manages to get around the country on tour as well as singing plenty of programs in and around nearby Buffalo. Known as the Children's Community Chorus, the group has sung in Washington, D. C. for veterans at Walter Reed Hospital, with the Buffalo Philharmonic Orchestra, and at New York City's Carnegie Hall Harvest Festival of Music in which adult choruses competed for awards. Although barred from com-

petition by their youth, the group did receive a hundred dollar savings bond in recognition of their excellent performance. The littlest tot and the tallest teen-ager alike concentrate on watching Mrs. Wilder, with nary a cough, roving eye, or wiggle to mar the performance. The entire hundred have a remarkable sense of teamwork, and each feels a keen sense of responsibility for coming in on that important first note. No music is used in performance. "If we used books or printed sheets, we'd have our heads in the music," says Mrs. Wilder. "Instead we have the music in our heads."

## Spontaneous Start

It all started when the civic minded W. Ivan Wilders invited several young Christmas carolers into their home for a carol session. Somehow or other, somebody suggested a permanent organization, and the group mushroomed rapidly,

soon outgrowing their living room rehearsal quarters. They moved to a hotel ballroom and subsequently to the high school auditorium where they held Saturday morning rehearsals. By December 1946 they had made several local public appearances.

The chorus' working season is May to November. This is governed partly by the fact that the Wilders spend their winters in the South, but it is also true that school and winter weather would make rehearsals and concerts exceedingly difficult for the smaller youngsters.

The chorus wears scarlet robes and white surplices for the sacred numbers. For the secular part of the program, the boys don navy blue suits with white, open-collared sports shirts, while the girls—down to the kindergartners—wear long bouffant pastel dresses.

Mrs. Wilder is a graduate of the American Conservatory of Music in Chicago and has taught and studied



at Drake University in Des Moines and at Tabor College. She has also taken special courses at the Chautauqua Summer School and the Fred Waring Music Workshop.

Ivan Wilder, the other half of the Wilder team, although a singer himself, prefers to be known as the business manager of the group. In this role he helps to raise the thousands of dollars needed for the chorus tours, robes, and library of fine music.

Naturally any music teacher is happy when some of her students decide upon music as a career, which several chorus "grads" have done, but the lasting satisfaction to Lillian Wilder is in watching the youngsters develop a love for music along with a remarkable sense of personal poise. No matter what profession they choose, these things will remain an integral part of each one's life.

## ORCHESTRA

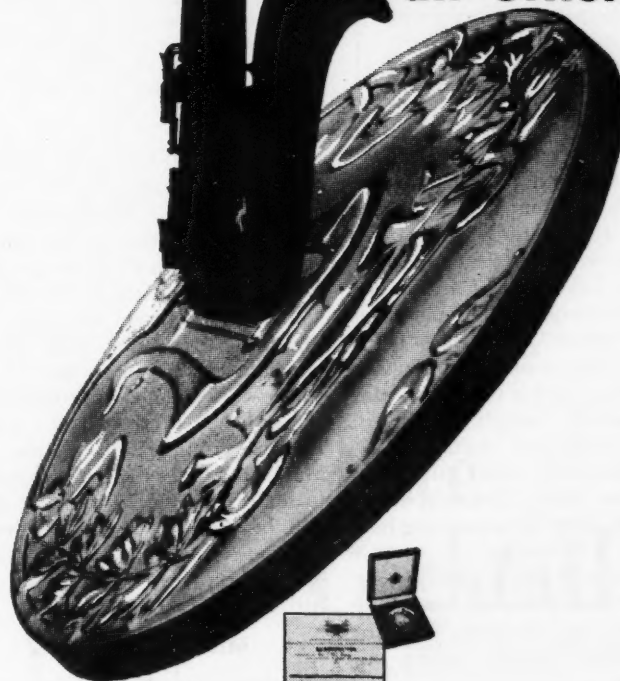
All of the pertinent words defined below can be spelled with the letters contained in the word ORCHESTRA. How many of them can you find? You may use a letter in any word only as often as it occurs in ORCHESTRA itself.

1. Talented musical inventor -----
2. Featured player -----
3. Piece of written music -----
4. Famous Puccini opera -----
5. Dramatic performer -----
6. Very skillful workmanship -----
7. Rhythmic musical silence -----
8. Sound reflection -----
9. Any chair in the house -----
10. Deep feeling -----
11. Big noise -----
12. Bunch of characters -----
13. Hurry -----
14. Jazzed up musically -----
15. Conversation between musicians -----
16. Sentimental kind of song -----
17. Expense -----
18. Swing musician -----
19. One who excels -----
20. Painsstaking attention -----

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# Music Can Reach ALL Children

VIRGINIA D. AUSTIN

NOT too long ago the New York Times quoted Jascha Heifetz as saying all children should have a chance to study music. Public school music teachers and their organizations have been paying lip service to this philosophy for some time, but how much have they really achieved? Most young people who are unable to carry a tune or to play an instrument, deeply regret it. They tell stories of childhood experiences in public school music that would make today's forward-thinking teacher cringe. It is amazing how well they remember a public humiliation or a misdirected private comment from a teacher, and how much such an incident has influenced their present feeling toward music.

In the elementary school the efficacy of the music program depends upon the attitude and ability of the classroom teacher; in the secondary school usually a young person escapes music unless he elects it or participates in a specialized activity such as choir or band. The proportion of those who *elect* music is usually small. If music is required, the proportion of those who *like* it is usually small.

What is our trouble? In the old days and ways, when we were concerned only with keeping the

*Miss Austin is a member of the music department faculty at Temple University.*

rhythm, counting aloud, feeling the music, or carrying the tune, casualties were high. Some pupils were bound to fail, others to lose interest, many to develop a dislike for music. But today there are numerous ways to introduce music to every child and to obtain from these musical experiences the most desired outcome—not great performances, not impressive “productions,” but a friendly, comfortable feeling with music and a feeling of satisfaction in some achievement in music. Some will be listeners, a few performers, and most participants. But no child should be driven *from* music, as is still the sad case today.

## Mistaken Concepts

Perhaps our shortcoming lies in mistaken concepts as to what comprises music for school. The singing approach to music will always be a strong method, but used exclusively it discourages some, repels many. In what other ways can the teacher bring music into school life? How much about music and the stuff it is made of do people want to know? With these thoughts in mind and the opportunity before me, I set out to experiment.

During the experimental period of two years, approximately 250 college sophomores—future classroom teachers in elementary schools—were sent to me in a department of music education to be taught the “fundamentals of music.” Most of them at-

tended public school in a large city and brought with them, along with a wide variety of musical ability or lack of it, the usual fears and dislikes of music, together with an ardent wish to be somewhere else. Between 20 and 30 per cent of them could not carry a tune independently and most of them considered their own singing voices much worse than they actually were.

From experience with such classes I had learned that the more informed or talented students were bound to become bored while I struggled with the students of least ability. I therefore sectioned them into groups of fairly similar backgrounds and ability by means of a simple classification questionnaire. The questions included several problems in determining meter from a rhythmic pattern and in identifying key signatures and chords. They also inquired as to a background in piano or other instrument. The questionnaire worked very well, and as a result of it four flute classes and one piano class were organized the first year, and three flute classes and two piano classes the second year. Anyone with a history of at least a few months of piano instruction was placed in a piano class. In the three sections of 20 students each, most of the students had stopped piano lessons years ago, and their candid remarks about themselves — “I drove my teacher crazy,” “I was hopeless,” “I hated it,” “My parents couldn't

stand it"—were familiar and yet illuminating.

In the piano class we decided never to read or write a note in connection with piano study. Our goal was not technique or learned repertoire, but to gain freedom from the printed note and to learn the piano by the feel in the fingers of certain patterns and chords, by their appearance on the keyboard, and by the sound to the ear of these patterns and chords. We began this way:

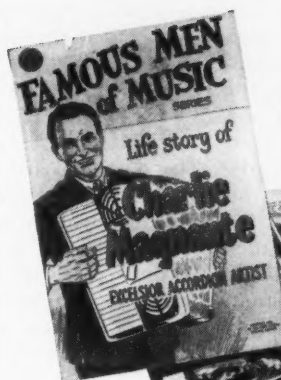
1. Number the fingers of the right hand: the thumb is 1, and so on to 5. Place 1 on C and play each succeeding white key, skipping none. Now play the numbers as the teacher dictates or as they are written down for convenience. Thus we develop a repertoire of 5-finger songs, using numbers:

JINGLE BELLS  
AMERICA  
CAISSON SONG  
HOT CROSS BUNS  
MARY HAD A LITTLE LAMB  
GO TELL AUNT RHODIE  
DRINK TO ME ONLY (all phrases but one)  
HERE WE GO LOOBY LOO (add one 6 with little finger)  
LONDON BRIDGE (add 6)  
FARMER IN THE DELL (add 6)  
TWINKLE, TWINKLE, LITTLE STAR (add 6)

#### Five-finger Songs

There is another place on the piano where one can play all the 5-finger songs the same way. Try placing the thumb on G. (If they don't know G by name, teach it by its location between the first and second of the three black notes.) This is the beginning of transposition by ear with no difficulty whatever. Tell the pupils that if they wish to play these songs with the thumb on D or F or A, one of the fingers will have to change to a black note. In the case of D and A it is finger number 3; in the case of F it is finger number 4. Any normal ear can discover it. Leave the thrill of discovery to the pupils whenever possible.

2. Everybody is fascinated by chords. You can get the chord which is most used by playing fingers 1-3-5. It doesn't matter where you put 1. If in the 5-finger songs fingers 3 or 5 played a black note, that is what they'll play for the chord. Any round can be accompanied by that



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chord, so they sing many, placing finger 1 on different piano keys to put the songs in high or low keys. We learn that if we play the chord first, it will "give us the key" or tell our voices where to start. Most students prefer to sing as they play. The class' preoccupation with the piano here makes it easy to slip into singing activities casually, and to make light of the embarrassment so many feel (without good cause) concerning their singing voices.

One-chord songs are a little monotonous, so they seek ways to vary it. There are many places on the piano where they can play the chord; they try them all. Both hands can play the chord alternating or together. The students invent little rhythmic patterns for their chordal accompaniment. They break up the chord, play it from 1 to 5 or from 5 down to 1. They play just finger 1; then 3 and 5 together. They play note 1 in an octave and then the whole chord follows in either hand. They learn the "harp song" (the two-hand arpeggio, hands crossing): left hand 1-3-5 (little finger to thumb), right hand 1-3-5, left, right, from bottom to top of piano and back. Everyone loves to cross hands. Get the students started and they'll find ways you never thought of. Some will want to pick out the melody of the round in the right hand and accompany in the left. This develops the ear, and hand coordination, and also increases skill in transposition by ear.

### Learning Chords

By now the students are learning the feel and look of the chords. Chords that begin on F, C, and G have all white keys and look and feel a certain way. Chords beginning on D, A, and E all have the black note in the middle. Sometimes we don't bother with the chord on B until they are curious enough to inquire or experiment.

3. Most songs need two chords. The class learns chord number 2 this way: Play chord number 1. Move the thumb (finger 1) *down* to the nearest key black or white. In the C-chord the thumb will move to B. That is called a half step on the piano, and is the smallest distance between two notes. Move fin-

ger 3 *up* to the nearest key black or white—another half step. In the same example, E will move to F. Keep finger 5 the same. The new chord is now B-F-G. If chord 1 is G-B-D, chord 2 will be F $\sharp$ -C-D. Do not write the notes on the board—they are learning the look and feel of them. Soon the feel will be so familiar the students will play the two chords in the air. We call them chord 1 and 2 for a while. Not until later do they learn that their names are Tonic and Dominant, but when they do there is great pride in using these names. Also, their origin can be related to study of scales, key signatures, and so forth which goes on simultaneously with the piano work, using the keyboard as a visual aid. In addition, the study of measure signatures, rhythms, key signatures, and scales which goes on outside of these piano experiences is made clearer to the students when they must apply their knowledge of these musical facts to their piano playing. Intervals make sense when they are seen and felt; the origin of chords can be traced to the scales; the songs the students sing and accompany serve to clarify measure signatures, note values, and so forth.

We get several pointers: Sometimes a song does not need to change to chord 2 until the second phrase begins. Songs often change the chord with each new phrase. Chords change on an accent in the song, rarely any other time. Start with chord 1 and don't change indiscriminately, but wait until that chord sounds unpleasant. That's where chord 2 is needed.

The students do the same thing with the two-chord pattern to vary it as they did with just the one chord. They find as many different ways as possible to play the chords and choose the accompaniment which suits the song. Often they find a pattern which Mozart, Schubert, or Chopin used in their pieces.

4. They notice that some of the songs they know have a peculiar quality—haunting, mysterious or sad. They learn to call these songs *minor* and if they change just one note in the whole 2-chord accompaniment pattern, they can accompany those songs. Take finger 3 in chord 1 (they are calling it Tonic by now) and play it one half step lower (move it to the nearest key to

the left, black or white). That changes the whole quality and effect of the chord pattern to suit the minor song.

By now the students have the urge to create their own music and to improvise (or the teacher motivates it). With a little experimentation they find that if they break up (arpeggiate) the chords slowly and quietly, it sounds like flowing water, the patter of gentle rain, a lullaby. Play it loud and fast and it can be the rumble of thunder, an animal's roar, an onrushing train. Play the chords solidly in the bass with all your strength, with all the fingers you can stretch into use, and it can be a thunderstorm, the tramp of a giant, a collision of planets. Play the same thing lightly, staccato, and up high, and it is a butterfly's kiss, a fairy's step, a gentle breeze. Just hear the ideas tumble out!

### Students Improvise

Sometimes they play the pieces which they have created at home and polished to their taste. Other times they play a game of improvising on the spot a "mood piece" or "descriptive piece" suggested by someone else in the group. What wonderful ideas come forth, and what a satisfying demonstration of freedom and imagination at the keyboard!

5. The class widens its vocabulary to include the subdominant chord and when they've learned that, they can accompany a large per cent of all folk and community songs. In the C chord, keep finger 1 as it is, move finger 3 up a half step (from E to F) and finger 5 up a whole step (from G to A). Chord 3 or subdominant is now C-F-A. When they play in minor, they need move finger 5 up only a half step (G to A Flat).

I would evaluate the achievements of the groups who had these experiences at the keyboard as the following: a new positive attitude of pleasure and interest toward the piano replacing a negative attitude; the acquisition of enough basic skills to progress further by themselves; the habit of experimentation and creativity; the ability to improvise mood and descriptive music; the ability to pick out tunes by ear and to improvise simple accompaniments.

The flute classes learned the same

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facts about scales, key signatures, rhythms, meter, and so forth as did the piano classes, except that they applied these facts to the playing of the flute.

Most of the flute-like instruments made today (song flute, melody flute, flutophone, and so on) have satisfactory instruction books which advocate beginning with the number system for quick success. This early period is always crucial because the pessimistic, negative attitude toward music must be transformed by achievement into one of pleasure, discovery, and heightened interest. The flute almost always does this! After the flute players have acquired a song repertoire on numbers, the transfer is made slowly to music notation by placing the number under the note, and in most cases is completely successful. By the end of the semester, flute classes are using music terminology intelligently and can sight read music for the flute. There will still remain a large proportion of uncertain singers—people who have achieved success on an instrument where they would have failed vocally—but often the constant experience with the flute improves their ear and singing ability.

College sophomores aren't exactly eager to get up in a classroom and indulge in "free expression" to music, although that is what they will encourage the children in their classes to do. But if they can be persuaded to participate, they can be guided to illustrate such things as phrases and cadences (change your direction or your movement), similar phrases or parts in music (the same step or movement goes with the same music whenever it occurs), accent (stronger motion, a stamp of the foot), tempo (quick movements to fast music), mood and meter, and so on without even knowing these technical terms until after they have shown through their dancing that they heard these things. Few could read music or count time when they danced these things, but these difficult musical skills were made much clearer to them by the relating of the unfamiliar technical term to actions of their own origination.

These experiments, which I feel were rewardingly successful, were conducted with adult students—college sophomores. Their general sentiment was regret at not having had

such experiences in the elementary and secondary grades. They and I are convinced that such approaches will go far along the road to bringing music to all children.

It all comes down to the fact that music is many things. Above all it is not solely intellectual, but emotional, physical and aesthetic as well. It is not exclusively singing, or "learning notes." Every child can learn music even though not all will learn to read music or need to; but if large numbers of our young people are still leaving the schools disliking music or never having experienced music, it is the fault of unimaginative teachers and administrators, and not of the pupils. ▲▲▲

Coming

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is devoted to accounts of summer  
music programs in all parts of  
the country.

Be sure to watch for it.

## CONVENTION

*Continued from page 11*

entered teaching as a profession? The answer to this question, too, probably bears a close relationship to effective teaching.

***"In every school system, there should be organized a committee of educators to promote music."***

THADDEUS J. LUBERA, ASSISTANT SUPERINTENDENT FOR SECONDARY SCHOOLS, CHICAGO PUBLIC SCHOOLS.

HAPPY are children who sing and play because music vivifies human behavior. This psychological attribute should be a cue to all educators everywhere to provide music atmosphere to all children in all

grades for all schools. . .

School administrators can expand music education by providing opportunities for expression. Music Festivals, operettas, and concerts create a distinct public approval and satisfaction. These should be encouraged and extended in scope. Parents, especially, appreciate this school activity.

In every school system, there should be organized a committee of educators to promote music. We in Chicago have such a committee. It has worked well and very productively. Of 79,000 students in 40 high schools, 33,000 are enrolled in choral music, and 3,200 in bands and instrumental. . .

We shall, perhaps, never realize the fullest potentialities of music education unless boards of education and the public in general lend greater financial support for the fine arts, particularly music. All of us have a responsibility in this aspect, mainly to create a belief that music education never was a "frill" as some would like to have it labeled. Those who say that we can dispense with music because it's expensive, travel with "dim lights." They cannot see beyond their five fingers. Perhaps they are intellectually desiccated. They see only flowing configuration of figures and never realize that music produces a symphony of life filled with color, depth, and intensity of pleasure.

***"Musical notation is not music."***

LILLA BELLE PITTS, PROFESSOR OF MUSIC EDUCATION, TEACHERS COLLEGE, COLUMBIA UNIVERSITY.

REMEMBER this: all on their own, young children and older boys and girls are busy finding out many fascinating things about the variety of tonal qualities and rhythmic movements that are in themselves and other people; in the world of animals; in the great out-of-doors; and in hundreds of mechanical things all the way from scooters and skates to planes and trains. Furthermore, anything and everything that catches the fancy of a lively youngster is reproduced—with voice and gesture, be it the "swoosh" of a jet plane or the squeak of one's own new shoes. . .

Successful teaching and learning



in the field of music calls for a point of view that is sound with regard to the fundamental nature of both children and music. . .

Musical notation is not music. It simply pictures for the eye those musical experiences that are already alive in children, therefore known to them.

No child can read printed words that stand for some thing or some idea that he has never lived into knowingness. Similarly, no child—or adult—can think or read the printed patterns of notation unless he has had living experiences with the melodic-rhythmic motives or phrases for which groups of notational symbols picture for the eye.

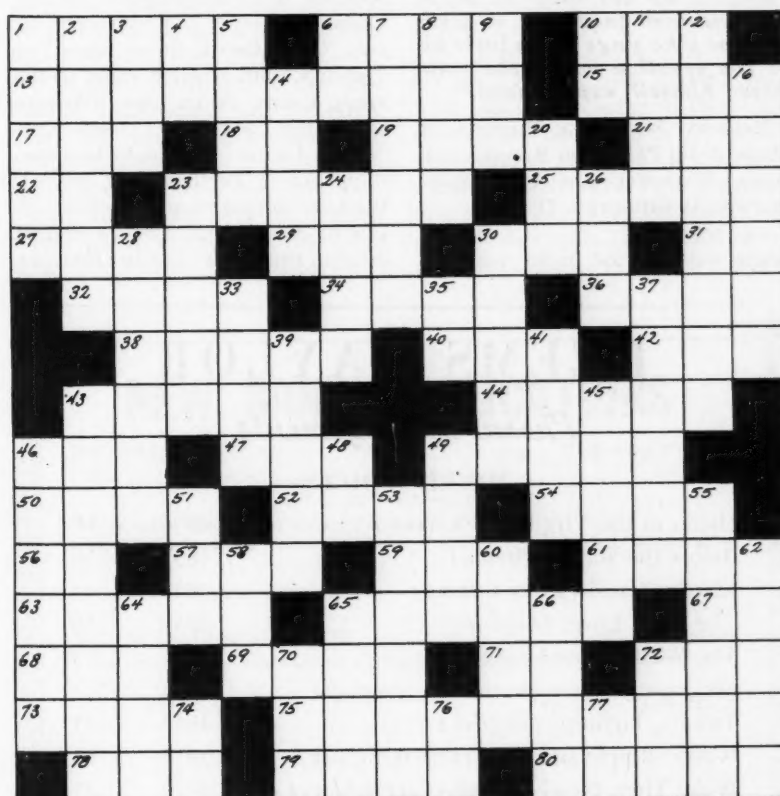
Part-singing is a problem in many instances because an attempt is made to have boys and girls "read" harmonic notation before they have had sufficient experience either in sensing chord "color" or in responding imaginatively to the emotional effect of harmony singing.

Young people who are encouraged to "make up" harmonies to familiar songs are responding to a color, texture, and richness that is giving added emotional and imaginative

(Continued on page 32)

# MUSICAL CROSSWORD

Evelyn Smith



(Solution on page 44)

## ACROSS

- 1 Instrumental form popular in the 17th and 18th centuries
- 6 — facto
- 10 Make a mistake
- 13 Schubert's most famous symphony
- 15 Clarinet mouthpiece
- 17 Solmization syllables
- 18 State to be carried back to; abbr.
- 19 Dance music in 4/4 or 6/4 time
- 21 Playing card
- 22 Near
- 23 Drum
- 25 Examination of accounts
- 27 Yield territory
- 29 Encore
- 30 Possess
- 31 — deum
- 32 What Laurence Olivier did in the *Beggar's Opera*
- 34 Faint vocal sound
- 36 Unharmonious
- 38 American elk
- 40 Beginning artist; colloq.
- 42 Building extensions

- 43 Small European herding
- 44 Grating sounds
- 46 Letter of the alphabet
- 47 Dragon's lair
- 49 Texts for each musician
- 50 Greek goddess
- 52 It blooms in Picardy
- 53 Stupid person; slang
- 56 Belonging to
- 57 Manrice to the Count di Luna, in *Il Trovatore*
- 59 Fox; Scotch
- 61 Burden
- 63 Best known kind of 19 across
- 65 Organ keyboard for the hands
- 67 Thus
- 68 Disencumber
- 69 — light
- 71 "— Chocle"
- 72 "Oh, say can — see"
- 73 Dispose of for money
- 75 Composer of the "Suite Algerienne"
- 78 English river
- 79 Origin of many songs sung by 1 down
- 80 Indicating one of two

parts is alternate to the other

## DOWN

- 1 Peruvian singer
- 2 Joins
- 3 Hypotheses
- 4 Sol-fa syllable
- 5 Ill-will
- 6 Has existence
- 7 One of the smallest portions into which an extended musical composition may be subdivided
- 8 Viewed
- 9 Musical poem
- 10 Noun suffix
- 11 Sight —
- 12 Public musical performances
- 14 Short syllable followed by long
- 16 Discourages
- 20 Obligatory rules of conduct
- 23 James Melton
- 24 Recorder
- 26 Lady in Spenser's *Faerie Queene*
- 28 Felt pad on a piano
- 30 *Sadko*

- 33 Stimulator
- 35 Man's nickname
- 37 Metropolitan soprano
- 39 American violinist
- 41 Sharp point
- 43 Newcomer to Metropolitan
- 45 Old-fashioned piano seat
- 46 Groups of singers
- 48 Negative
- 49 Mexican laborer
- 51 Beast of burden
- 53 Disturber of radio concert
- 55 Modern Italian composer
- 58 Sounds of approval
- 60 Celebrated love song from *Tristan und Isolde*
- 62 March king
- 64 Lazy
- 65 Baritone, tenor, or basso
- 66 Likewise
- 70 Greek letter
- 72 Si, oui, or ja
- 74 — Cid
- 76 Dialectic variant of 48 down
- 77 Because

values to what the voice sings, the fingers play, and the ear hears.

**"Singing by ear may be crude and old-fashioned, but it gives the one who sings just a little bit of the creative which the composer himself experienced."**

BELMONT M. FARLEY, DIRECTOR OF DIVISION OF PRESS AND RADIO RELATIONS, NATIONAL EDUCATION ASSOCIATION, WASHINGTON, D. C.

THERE was a period in my own edu-

cation when only the taste for what was referred to as "classical music" was extolled. Music teachers made a bow to the commonplace in the morning exercises at school when we sang "Flow Gently Sweet Afton" or "Juanita," but when it came to the music lesson, things were different. No baton was ever raised over "Annie Laurie." It had to be something out of Beethoven or Mozart. Without preparation for such advanced creations the average student came to the music class in about the

same way in which many of us stand before a Matisse or a Picasso in a museum of modern art. It was something to get over quickly. "Something to remember" of course, but to remember with little pleasure. It was like trying to begin mathematics with calculus or vector analysis. But how many of us reach the integral calculus or vector analysis? We do learn the multiplication table and can divide and subtract, and these simpler technics serve us well. So it was with the greatest of pleasure that I looked through a book of American songs that came to me as an extra dividend of the Book-of-the-Month Club and saw listed such creations as "There Will Be a Hot Time in the Old Town Tonight," "After the Ball is Over," "Frankie and Johnnie," "Big Rock Candy Mountain," and "Little Brown Jug."

Many of these selections listed under the titles of "Old American songs" were long in the making. Sometimes it took generations to produce them. One generation plagiarized the last and improved the appropriate tune. This is an old technic in all types of art . . .

#### Music Universal

Music is for everyone. It transcends time and national boundaries. It transcends authorship. Its origins in the history of the human race are crystallized in legends that were ancient when Phidias carved the frieze of the Parthenon. Whether its rhythms are struck from a hollow log in a jungle or its symphonic strains are wafted from the stage of Carnegie Hall, of Covent Garden, or of La Scala, music is an expression of deep-seated emotions and esthetic values which no language can transmit. It is international in its nature, universal in its scope. . .

As one who has never taught music in the schools, I can say with great positiveness that the objective of music teaching in the schools is not to make musicians, any more than the study of poetry is to produce poets. Somewhere in some school this day was a future poet. The art meant something to him which it did not mean to all. He was one out of ten thousand. In our school music classes there were today great composers of the future. The teacher will need to discover this

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talent, to develop it. It is a responsibility of those who instruct the young to discover the possibilities of their students and to help them realize those possibilities. Some of these possibilities are mediocre, some will reach the fruition of genius, but we would make a great mistake if the whole emphasis upon our teaching of music was to discover those with the talent of composers, of stars for the "Met," or of band or orchestra leaders. It is far from the objectives of school music today to do so. Most students have an opportunity to sing. Many of them have an opportunity to learn how to play some kind of musical instrument. Whether either is done with mediocrity or skill, the experience makes life brighter and more significant. . .

The study of music must include analysis and understanding of certain technics and an appreciation of the degree to which they have been achieved by different artists, but these come after. It is an unforgivable error to tear a piece of art of any kind down into its component parts and study each one before assembling them into the whole.

A somewhat similar error is made, at least in the opinion of this illiterate music critic, when *all* singing, even of hymns, folk songs, and other music of the school day, is sung by note rather than by ear. Singing by ear may be crude and old-fashioned, but it gives the one who sings just a little bit of the creative which the composer himself experienced.

### Music Everywhere

At no time in the history of education may the appreciation of music be more easily acquired in the school and in the home than at present. Radio and television and transcribed music for various types of "play-backs" are found in every type of home. Certainly music has come to every economic class. Ride through any American city. The smaller the houses, the greater the number of them that wear television antennae. The opportunity is there, but too often it is seldom realized. There is a "tuning in"—"The Music comes in here and goes out there." There is no preparation for it; there is no evaluation after it has been

heard. There is one psychological principle in effect. There is repetition, sometimes repetition to the point of monotony, but musical selections of all kinds that fail to bear repetition soon disappear.

The one who listens to the "Hit Parade" occasionally, but not often, hears "old songs turn up again," as Homer and his fellow poets did long ago. Yet out of the music from television and radio are the masterpieces which will remain, and from them we receive continuously the

cherished musical compositions that have been so long enjoyed that they have become our cultural heritage.

Parents, as well as teachers, can prepare the children in the home with first impressions that really count. Teachers and parents may work together to bring to their children, in the home and in the school, experience in music which will make a difference emotionally in the years to come. They may give their children, if they wish, "something to remember." ▲▲▲

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## MODEL UNION

(Continued from page 21)

The relative scarcity of "plum" jobs in ratio to the large size of the general membership makes the Local's administrative problems among the most taxing in the country, for the preponderance of "outs" is tremendous. In the most recent general election (December 15, 1952) less than 25 per cent of the Local's membership voted, with the incumbent slate, headed by te Groen, winning by approximately 2,100 to 1,-

300. This pattern of voting apathy and balance of power has prevailed for the past few elections, generally speaking. A new aspect to administrative problems is the recently-completed amalgamation between Local 47 and Local 747, one of the few all-Negro unions which was operating autonomously in a non-Southern state. The tensions in this situation left scars which were the result of unnecessary short-sightedness on the part of some personnel in both locals.

Under te Groen's administration,

Local 47 has had uniquely constructive and cooperative relations between the Federation and local, county and state entities and officials. The Local's magazine, *Overture*, has repeatedly been designated as one of the outstanding publications of the American labor press—and is informative and interesting to mind and eye. With one of the largest allocations from the Music Performance Trust Funds set up by the recording industry and the Federation, Local 47's selectivity of activities to receive such disbursements has been exceedingly fine—ranging from co-sponsorship with the city's Bureau of Music, of band concerts in the Los Angeles parks to outstanding chamber music concerts at the County Museum. One of the healthiest way-stations in-between is the annual clinic held during Christmas vacation for high school instrumentalists and their instructors.

The unique thing about Local 47, if one had to sum up its sensitive situation in a single sentence, is that its administrative heads have had the acumen and artistry to pattern its public activities to its best potential, rather than to the median of its memberships' abilities and interests. This may have created some dissension within ranks, but it has made Local 47's public relations outstanding for a labor organization operating in a traditionally anti-union area which is unusually blasé when it comes to public relations. ▲▲▲

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## WORDS

(Solution on page 44)

All of the words defined below can be spelled with the notes of the scale (C D E F G A B). How many of them can you find?

1. Hard of hearing -----
2. Border -----
3. Taxi -----
4. Proverb -----
5. Bird home -----
6. Ten-year period -----
7. Service charge -----
8. Restaurant -----
9. Joke -----
10. Social bird -----
11. Craze -----
12. Building front -----
13. Child -----
14. Act -----
15. No good -----

## POPULAR MUSIC

(Continued from page 9)

or both. You know what good tone is; if your band plays much popular music be certain you give a lot of attention to this question of vibrato. In the style considered here, vibrato comes right after pitch accuracy and rhythm in importance.

As a rule, avoid vibrato in your trombone section. Most young players attempt to be young Tommy Dorseys, but they need a lot of guidance. Either outlaw the shaking slide entirely (which I feel is best) or rehearse the trombonists carefully in getting the tone you want.

The same precaution applies to clarinets. Since a wide vibrato is possible on the clarinet, the tone can get completely off pitch. Either take the time to teach this section of your band what is in good taste or allow no wavering clarinet tone at all, even in popular song style.

Another basic attribute of good jazz style is what is known as the "beat." In jazz circles this term has a special meaning, as you know. Essentially, a good "beat" is a very steady rhythmic pulsation, not a metronome steadiness but a relaxed "groove" that the players fall into that is at once buoyant, exciting, and wonderful to hear.

### Problem of Beat

Why do so many school and college bands fail to get a beat when playing popular and jazz music? There are, of course, many reasons. Here are some suggestions you may find useful in solving this problem.

First, be sure you have the right tempo. There are really only three or four basic tempos in popular music today. If you become familiar with these, you have the problem licked. For example, there is the *moderato* four-four tempo for love songs and sentimental ballads, such as "Stardust." The next tempo is often called "medium bounce," in jazz slang. It is actually a subdivided *alla breve*, which is used on such tunes as "Tea for Two." Then there is a fast, driving tempo in bright *alla breve* which is used for such numbers as "Great Day." Most popular songs fall naturally into one

of these three tempos.

The actual prime source of "beat" is drums and basses. I recommend rehearsing these two groups together. Add horns if they are playing after-beats predominantly. Before putting your full ensemble together, get your basses and drums to settle into a relaxed, very steady rhythm. At this stage, the softer they play the better. Make sure your baton is steady as a rock. Don't let them pull you. There is no place for *rubato* in this style. Basses should normally anticipate the bottom of your beat, just as you probably have them do on marches. Don't let them play too loudly.

I strongly urge the use of a string bass playing *pizzicato*. Do not let the player slap the bass. That style went out years ago. With a firm *pizzicato* from the string bass, you can pull the volume way down in your tubas, and arrive at a much better sound and rhythm. It will begin to be fun.

Now for the drum sections. Snare drummers should not be permitted to add a lot of "hot licks"; they will often just spoil the sound. You should ask for a slightly firmer accent on the off-beats than on the fundamental pulses, generally speaking. I strongly recommend adding a "high-hat" or "foot-sock" cymbal



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The "high-hat" cymbals should be used primarily on off-beats, in simple patterns based on the printed arrangement. If you have not had dance band experience, ask some professional dance band drummer to work with your drum section. He will probably be flattered at your invitation and will very likely be of some real assistance to your percussionists in capturing this style.

As to what arrangements are best in popular song style, I am sorry to report that, in my opinion, few published arrangements in this idiom are very effective. The difficulty with many arrangers who are writing for publishers is that they attempt to transfer march style to popular song arranging. The result is a musical hybrid. Such scores make bad marches and worse jazz. Let us hope that publishers will soon come forth with arrangements that are not watered-down marches but genuine, modern popular song arrangements.

Most band directors hope that popular music will not come to dominate the field; they would much rather be playing Bach than Irving Berlin. But since Berlin's kind of music is obviously in greater current demand, it behooves us all to do his kind of music in a musically sound way, in performances that are true to that particular idiom.

Many young players have been led to an interest in more worthwhile literature via popular music. If each of us can assist in accelerating such musical growth, our work in the schools and colleges will be even more worth while. ▲▲▲

## COMMUNITY MUSIC

(Continued from page 22)

with the growing musical taste and increased musical experience of the citizenry.

Now the average taxpayer and contributor has a good and simple faith in experts—including the music experts. He assumes the musical leaders are working together for the best musical interests of his community, are spending his money

wisely and with at least a fair amount of selflessness. Unfortunately, there's a better than average chance that the trusting taxpayer and contributor is mistaken concerning the activities and motives of the music experts.

The chances are that the experts within the various music fields in his city don't even know each other. In all probability, the public school music administrative staff is ensconced in one corner of the town. The music faculty of the college retreats to another section of the city. The leaders of the civic music activities have still another stronghold. Probably the only time all year the three groups will get together is when somebody calls the annual week committee meeting, and then they can't help themselves. In all decency, they have to assemble and greet each other enthusiastically, thanking their stars that the event won't be repeated for twelve months.

More often than not, no attempt has been made to integrate the work of the three groups. Frequently, there is duplication of effort, staff, and equipment, simply because no one has bothered to find out what anyone else is doing. Instead of pooling facilities and talents, instead of intermeshing their work for the benefit of the total community, each group cries for more money for expansion, and the duplication compounds itself.

The taxpayers and contributors are asked to dig deeper into their jeans in order to foot the increasing bills, and the merry-go-round continues. If they don't willingly produce more money they are accused of having no interest in cultural affairs, of having little concern about the education of their children, of lacking in the finer sensibilities, of being crass materialists.

Here are a few specific examples of what I'm talking about.

In one community of 80,000 people, the citizens support six community musical organizations to the tune of about \$80,000 a year plus supporting the music activities of the public schools and a small college.

In spite of that financial outlay, for years there was no musical activity of any kind carried on during the entire summer. It remained for a new city recreation to come to town and start a few free summer



band concerts. The musical leaders, the music educators, had never assumed responsibility for seeing to it the community was served in this fashion.

I submit to you the proposition that the citizenry was not getting a balanced program from its investment in music education.

In another city of 200,000 population, almost the entire public school instrumental program has been devoted to bands for more than twenty years. The last municipal band in that entire area died off some fifteen years ago because no one wanted to listen to it. Apparently since that time, no one in the community except the public school music administration has been particularly interested in bands as a music medium.

There are a community orchestra and chorus, both well patronized, supported, and obviously enjoyed by the citizenry. The orchestra is desperately in need of string players—but the public school system staunchly refuses to cut down the band program and expand the string and orchestral program in order to help produce the needed players. There is only one qualified instructor in the whole system and he has to divide his time between strings and woodwinds.

When analyzed objectively, with the needs and preferences of the total community as the focal point, it appears that this program is out of kilter. I think the contributors and taxpayers are not getting their money's worth from their music education investment in this community.

There is a city in Pennsylvania in which the school program has established a fine reputation in choral work. But at the adult level there is no community choral activity—no community chorus, no oratorio society, no light or grand opera group. The wonderful choral training given the youngsters ceases to be a recognizable community asset the minute they graduate from high school. None of the musical leaders has felt a responsibility to see to it that a proper return on the investment is made through utilizing that training in adult musical activities. I think the citizens of that community are not getting a proper

return from their investment in music education.

In Massachusetts there is a community orchestra generously supported by the citizenry. The conductor flatly refuses to admit any students to the orchestra just because they are students. There is a fine orchestral and stringed instrument program in the public schools and several outstanding student instrumentalists are ready and waiting to play in the orchestra. While they sit on the sidelines, the conductor demands the orchestra association spend contributor's money to import several professional musicians from a nearby city for final rehearsals and concerts.

I think the citizens are not getting their money's worth from music education investment in that community.

A community in Ohio supports a municipal band, a community orchestra and a community chorus. The public school music program goes all out for majorette extravaganzas and intricate, complicated marching band formations. They've won scads of prizes in these activities and the music director has established quite a brilliant reputation. Each year this work becomes more specialized, more intricate, until the children don't have time to learn much music—just marches with ready made transpositions. They aren't prepared to step into the adult music activities when the graduate. I think that community is not properly served from its total music education investment.

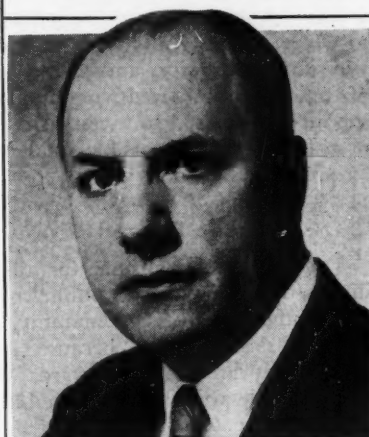
#### Rehearsal Rooms

In community after community, fine rehearsal halls have been built in public school and college buildings. They are locked up at 4 or 5 P.M. The community's adult musical organizations are forced to raise funds in order to rent inadequate rehearsal halls from commercial sources.

The same problem exists with concert halls. In some instances, the public school system may charge high rentals for their facilities. The league has records showing that community orchestras are paying up to \$165 rental per concert for use of public school auditoriums.

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or twice a season a community orchestra may need a set of chimes. A high school or college band or orchestra may need them once or twice a year. A good set costs from \$500 to \$700. Is there any good reason why the contributors and taxpayers of one medium sized community should be expected to invest in two or three sets for a possible total of 25 pings in the whole year?

### Public Fleeced

The people responsible for this dignified fleecing of the public are none other than the community's own musical leaders, because in reality they are merely stewards of monies made available by the public for the purpose of developing the community's total musical life in the best and most economical way possible. Instead of riveting their attention on the community's total musical and cultural development, the leaders have turned to perfecting a single musical interest. Service to the community, a true cultural development, becomes incidental.

Now, the second question is: "Can we, the laity, be assured the present methods and policies used in music education will produce a truly musical nation?" In my estimation, the answer is—"Probably not."

What makes a musical nation? The serious interest of a great percentage of the population in fine music. Music listening and participation as a necessary, normal and intentional part of a daily living. Let's critically look at a few figures and see if we can get some idea of how musical this nation has become.

We know that there are in this country today nearly 1,000 orchestras, including major, community, college and a few youth groups. It is generally held that symphony orchestras are the serious mediums which have aroused the greatest interest among the American people. The total annual audience for concerts played by these orchestras is estimated to be many millions of people. But remember, those figures are arrived at by counting the same people several times—each time they come to a different concert.

I believe one of the most valid barometers of actual interest in live symphony concerts is the number of season tickets sold by an orchestra.

Those sales represent the number of different people sufficiently interested to regularly attend concerts.

A conservative estimate of the number of different persons holding season tickets to symphony orchestra concerts is 1,400,000. The population of the United States was 151,000,000 in 1950. That means that apparently less than 1 per cent of the population regularly attends symphony orchestra concerts.

What about the youngsters who have had the advantage of public school music training? They attend student concerts by the millions, but the percentage of student sales to total sales for regular series is appallingly low in many communities. In those communities where it is high, usually the concerts have been tied in to the regular student activities of local colleges—a practice which is becoming increasingly popular over the country as a means of extending music education for students.

Salaries paid in a given field often are cited as an indication of the degree of importance that field has attained. What about musicians' salaries in the United States? According to an official of the American Federation of Musicians, the average earnings from symphony work among professional musicians in the nation's 28 major orchestras is \$1,800 per year. For the community orchestras the average is nearer \$300 per year.

Do these figures reflect a musical nation—especially, when you realize that orchestras have been in existence in this nation for over a hundred years; when you realize that music has been a recognized subject in our school system for decades; when you realize that we have been living in an era of unprecedented prosperity?

It is my opinion that our present music education methods have not proven themselves to be particularly effective in transforming America into a musical nation. It looks as though we would do well to critically examine methods and results and be ready to realign our thinking.

Question No. 3—"Could better results be obtained even with the money, facilities and personnel now available?" I feel sure the answer is yes and the procedure is very simple. All that is necessary is for musical

leaders to begin to be worthy of their subject. Music belongs to the people. Music activity should belong to the people.

The community's musical and cultural needs should come first. Exploitation of the individual organizations should come second.

Think what might happen if all the music educators of a community—the public school and college music teachers, the managers and musical directors of the community groups, the leaders in religious music, the leaders of civic organizations active in musical projects—if all these persons were to constitute themselves an active, permanent force to study the community's music needs, to guide the total musical activity toward a balanced, musical life!

Orchestras, bands, choral groups, oratorio societies, light and grand opera groups, ballet, chamber music, recitals, recognition and encouragement of local composers, folk music—all would be incorporated into a comprehensive year round program offering training, participation and listening opportunities at all age and performance levels.

In order to implement the plan, the total resources and talents currently available within the community would be considered as one great central bank of musical wealth to be used wisely and well for the total good of the community.

Personnel would be inventoried to find out who has special ability in which fields. Facilities would be inventoried and activities would be coordinated so as to avoid conflicts. Equipment would be inventoried and orderly procedures established for sharing it.

### Coordinated Approach

We are beginning to catch exciting glimpses of what can be achieved when a coordinated approach is made toward developing music in the community. For instance, we have a report on student player personnel from one group of 59 community orchestras established in all parts of the nation. The personnel of these 59 orchestras totals 3,754 musicians. Of that group 900, or 23 per cent, are students. Thirty-five junior high, 399 high school and 466 college students are having the

advantages of this orchestral training at a quasi-professional level while at the same time enriching the musical life of their respective communities.

Within a group of 68 orchestras, we find that a total of 171 youth concerts will be presented this season. 113 of the concerts will be played during school hours—59 of them free.

Thirty of these orchestras and their respective public school music faculties have jointly worked out the music for the student concerts and integrated them into the total music curriculum.

Many orchestras, colleges and public school music systems are joining together in offering combination teaching and playing positions. Among the witnesses for the success of this plan is Arthur G. Harrell, Director of Music Education of the Wichita, Kansas, Public Schools, who says, "Practically all of our instrumental teachers are players in the Wichita Symphony. I honestly feel I have a stronger teaching staff than would be possible if we did not have this tie-up between the schools and the local symphony. Not only that, through this practice we have built an instrumental staff which is happy in Wichita, and takes pride in the musical development of the area. It was significant to note last spring that whereas we had vacancies in the choral teaching staff, we had none in the instrumental teaching staff.

I have come to the conclusion we need a cooperative school-civic choral program comparable to the cooperative school-civic instrumental program."

### Working Together

When it comes to sharing facilities between civic, college and school groups, we find that of the 68 orchestras previously mentioned, 50 have worked out joint use of facilities and/or equipment.

In short, there is considerable evidence that music educators of all kinds *can* work together profitably; that when service to the total community is given first consideration, the work of each individual group also is sparked and enhanced.

It seems to me we are just opening

the door on a marvelous, thrilling vista—that we have the most wonderful opportunity ever facing musicians and musical leaders. When, in the history of the world, has there been such a tremendous number of trained people available to guide fine musical development on a national scale? When, before, has a nation stood so rich, with its people generally possessed of so high a standard of living capable of encompassing investment of time, money and energy in the arts? When, before, have so many communities suddenly awakened to stirrings of civic pride in the development of their music and the other arts?

Surely, everything stands in readi-

ness. It merely remains for the music educators, the music and civic leaders to see the vision and develop the wisdom to so guide their activities that the vision will become a reality. Then, perhaps, America may become a musical, a cultural nation!

▲▲▲

Oh, surely melody from Heaven was sent

To cheer the soul when tired with human strife.

To soothe the wayward heart by sorrow rent,

And soften down the rugged rod of life.

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## A HEADACHE

(Continued from page 5)

check, he wrote in part:

"However, in the event the post (office) in yr. state of Kentucky does not favour registered air mail together, then please send it (the check) by ordinary post but registered."

Another hopeful composer, perhaps thinking that travel qualified him as a beneficiary of a grant, said that his trips had taken him seven times to Europe, twice to northern Africa, three times to the Canary Islands, and three times to Havana, and had spent thirteen months in Mexico.

Another believed he had possession of the greatest libretto since the Bible, "a poetic drama written in the interest of Peace."

He wanted the orchestra to find someone to write the music.

One inquiry was tinged by a bit of arrogance.

"Naturally, I could use grants to complete any of the three monumental major works marked" one com-

poser noted on in sending his list of compositions. "But," he added, "my works would need more funds than you offer. This opera is bound to make history in the operatic world," he declared, "and will be a great boon to American music. . . . Would your organization or city be interested, or rather, is it equipped to undertake such a project?"

He clinched his offer with, "If you are not interested, I will reluctantly cross your city from my list."

### Varied Problems

Problems crop up in the performances of some of the commissioned works.

The management had to find someone to manipulate a tape recorder, which served as the "soloist" in a recent world premiere. Wooden heads, taken from mannikins, and a figure of the goddess Kali were required for the first opera the orchestra commissioned, "The Transposed Heads," by Miss Peggy Glanville-Hicks.

Other headaches are in the offing.

A vast amount of detail is involved in the orchestra's issuance of 12 LP records a year — royalties, excise taxes, and numerous other items. Too, the orchestra is concerned about air-conditioning Columbia Auditorium, where it offers weekly concerts forty-six times a year.

But the difficulties encountered are insignificant beside the leading role the orchestra has taken in helping revitalize the music world, giving it such a stimulus for creative effort as has never been seen.

And perhaps in the comment of one correspondent to a staffer lies the key to the orchestra's position: "It is easy to see why the Louisville Symphony (sic) was chosen if all its staff are as painstaking and courteous." ▲▲▲

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MUSIC JOURNAL

## STUFF A GOOSE

(Continued from page 13)

the child, for the study of an instrument.

Parents always ask the same question, "How can we awaken this love for music?" The answer is, obviously, "By having good music in the home." But who is going to advise the parents as to what is good music? An insight into the influence of parental tastes recently came from a survey of requests from the children for a composition to be played at a Young People's Concert. Many youngsters asked for "Oh, My Papa," "That's Amore," "Divorce Granted" (what a lulu that is!), and so forth. Their reasons? "Because that's my parents' favorite record." What else can we expect?

Several years ago at a convention of the American Symphony Orchestra League I gave a talk on my latest methods of music education with the New York Philharmonic. No sooner had I finished than my talk was contemptuously brushed aside by a conductorial colleague

who exclaimed (again, in an artificial accent) "That is all very well when you have the New York Philharmonic, but what about those of us who have small, amateur orchestras?" What distressed me was not the nature of the slur, but rather the bull-headed stubbornness of this individual who had made up his mind, before I even started talking, that what is possible in a larger city with a symphony orchestra cannot be paralleled in a small community.

### Orchestra Quartet

All of which brings me to the program of music education which we try to pursue in Northern Indiana. The Fort Wayne Philharmonic Orchestra has a professional quartet which gives free concerts in the public, parochial and county schools in, nearby, and sometimes quite a ways from Fort Wayne. These concerts are available to any school, at any time, simply for the asking.

I always travel with them and act as commentator, explaining the various instruments, illustrating

them, telling the youngsters about the form of music played, and about the compositions themselves. A typical reaction was a letter from a county school which said that prior to our visit it had sent eight children to our Young People's Concert, whereas for the concert following our appearance they sold sixty-two tickets.

I would like to believe that all the university and college towns in the country are pursuing the same program with their resident groups instead of reserving their services for limited performances of late Beethoven quartets. It must be a pretty shoddy hamlet that can't put together a quartet of some kind to play simple pieces for the youngsters.

After all, what can be more thrilling for a class of children playing their tonettes than to have a quartet improvise accompaniments to their little two- and three-part songs, and presto, they are playing in an orchestra!

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York rehearsals I asked the French horns, there were six of them, how much tubing there was in the instrument. None knew, so we procured some string from the librarian and measured. I put the string in my pocket and when at the concert I had occasion to demonstrate the French horns the children were all the more interested in the instrument after I slowly pulled out the twenty-some odd feet of string, having given one end to a child who proceeded down the aisle with it while I unravelled the remaining contents of my pocket.

On another occasion I devised a light board which consisted of about twelve light sockets (from the five-and ten-cent store), vertically arranged and with individual switches. This light board, made of light plywood, stood about eight or ten feet high, and alongside each socket there was provision for a variable cardboard sign. At one series I used it to demonstrate symphonic form. For example, the colored lights and signs for the sonata form were arranged in the following sequence:

White Introduction		
Red	Principal Theme	Exposition
Red	Subordinate Theme	
Red	Closing Theme	
Blue	Development	
Red	Principal Theme	Recapitulation
Red	Subordinate Theme	
Red	Closing Theme	
White Coda		

Having properly introduced all the themes beforehand it was a simple matter to guide the youngsters through the first movement of a symphony, without any interruptions and with each successive light flashing on as its musical counterpart was reached. Of course it wasn't an accident that the light board resembled a pin-ball machine. They loved it.

On another occasion the same light board was used to guide the youngsters through the many escapades of *Til Eulenspiegel*. Upon completion of the performance my dressing room in Carnegie Hall was

entered by a first violinist of the Philharmonic who, furtively closing the door behind him, confessed, "Mr. Buketoff, for thirty years I have been playing *Til Eulenspiegel* with the world's greatest conductors. Today, for the first time, I found out what it's all about."

Still another time I wanted to introduce the percussion instruments to the youngsters, and so I had Robert Ward, a Juilliard classmate of mine, write a composition called *Jonathon and the Gingery Snare*. It was a story of a boy, Jonathon, who went out into the woods in search of a pet. There he encountered all sorts of strange, imaginary animals, each represented by a percussion instrument, and with such names as *Tympanosaurus*, *Xylodactyl*, *Wood Blokes*, *Gonk*, and *Silliestia*. By the time the piece ended the children had heard every percussion instrument in a solo dance and, obviously, in a solo demonstration.

A cartoonist adds immeasurably to a concert. In New York we had Milton Caniff, creator of *Steve Canyon*, draw the progress of Douglas Moore's opera, *Puss in Boots*, which we premiered and which we could not stage because of limitations of space in Town Hall. In Fort Wayne I have had a local artist draw the pranks of *Til Eulenspiegel* instead of using the New York light board. And in both cities I have used dancers with great success.

#### Locate Themes

Recently, I performed the great Bach Fugue in G Minor. In order to help identify the location of the themes I attached lights to the music racks of the first stands of strings, and these were turned on and off at every thematic appearance. The children, having been challenged to count the correct number of entrances, sat transfixed through the playing of the fugue and counted like mad. So did the parents.

The most exciting experience took place in New York recently when I undertook a venture into the operatic field. I have always been acutely aware of the need for child participation in music education, so I commissioned two brothers, Max and Julius Levine, to compose an eight-minute opera (eight minutes being about as long a stretch as the



five- to nine-year-olds could take at one sitting). The requirements were that the opera be conceived entirely to satisfy the interests of the above age group and that audience participation be included.

The Levines did a great deal of research in the field of child psychology and came back with a resumé of child interests which was startling in its simplicity and directness. Some of the things that interested five- to nine-year-olds were: nursery rhymes, other children and their names, pets, games and contests, adventure, and the question "Why?", frequently in relation to No. 1. For example, "Why did Little Jack Horner sit in a corner?", or "Why did Humpty-Dumpty sit on a wall?"

### Children's Opera

And so the Levines set out to compose the opera which they entitled *The Golden Medal*. The story deals with a boy and his pet dog, and a girl and her pet cat. There is to be an animal show and the animal with the most exciting experience to relate will win the Golden Medal.

The boy sends his dog in search of adventure, and the girl does likewise with the cat. There is the usual competitive antagonism between the two children, each flaunting the inevitable victory of his or her pet.

After a while the pets return, flushed with thrilling news. They are taken to the show, where, for the first time, they realize the nature of the competition. Each immediately decides to "throw" the contest to the other (being true sportsmen of the present day) by minimizing his or her adventure. The upshot is that the judge decides to ward the medal to himself. The pets in despair confess, and are hereupon both awarded the Golden Medal because of the unusual fact that "here are a cat and a dog that can live together like a sister and brother."

An innocent story? Yes, but how much more ground was covered. There were the children, pets, contest, adventure. And also there were nursery rhymes. For example, just before the animal show is about to begin, the boy, distressed by the fact that his dog has as yet not returned, sings, "Where, oh where, has my little dog gone?" And when the cat



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**Use blank on page 44.**

returns she relates her most exciting experience to her mistress by singing "Sing a Song of Sixpence." But when at the animal show the judge asks her what she has done, she understates her exploits by replying "I frightened a little mouse under a chair."

Thus the children also were given a little imaginative background as to how these particular nursery rhymes came into being.

The most difficult problem in the opera was the element of child participation, and we had innumerable meetings on the matter, tossing out endless suggestions until we finally hit upon the right one.

Prior to the performance of the opera the audience was divided into dog-lovers and cat-lovers. At a special signal from the narrator the dog-lovers had to bark like happy dogs; at another signal the cat-lovers had to meow like happy cats. Of course there was also a signal to stop. And so, at psychologically crucial moments these signals were added to the script.

There were only some three opportunities for each in the entire opera, but the children sat on the edge of their seats in hushed attention, intent on every word of the story, in order not to miss the signal. At the signal pandemonium broke loose, the children got rid of their accumulation of pent-up energy, then sat back for another wait. And the opera, which was originally planned for eight minutes, lasted 32

minutes, during which one could hear a pin drop.

The most amusing experience of this premiere involved a boy dog-lover, in front of whom sat a cat-loving girl who cheered and rooted so loudly for the cat that in his anxiety the boy finally leaned over and took a healthy bite out of her. Now that's participation!

So it seems to all boil down to the desperate need for a profound understanding of child psychology, and for an inventive mind which will enable the music educator to adapt his methods of teaching to the circumstances at hand and to present music in such a way as to make it enjoyable listening.

Surely it is these methods of music education in Fort Wayne — the school quartet visits, the speaking engagements at child study and PTA meetings, and our orchestral concerts—by means of which the Philharmonic has entered virtually every home. And it is this influence which undoubtedly has helped elevate the community's musical status to such a degree that the *Indianapolis Star* recently admitted that Fort Wayne had the most highly developed musical tastes in the state of Indiana.

It is not stale anecdotes about queer musicians that today's children want. It is material that can be of interest to them, that will capture their imagination and stimulate their desire for more and better music.

The sooner we complete this pro-

gram of humanizing music, the sooner will come the day when a child carrying a violin case will no longer be considered queer or be laughed at.

But we can't cram it down their gullets. After all, we're not in the gooseliver business now!

It is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the poetic sentiment it struggles . . . the creation of supernal beauty. It may be, indeed, that here this sublime end is now and then attained in fact. We are often made to feel, with a shivering delight, that from an earthly harp are stricken notes which cannot have been unfamiliar to the angels.

Edgar Allan Poe

## SOLUTION TO ORCHESTRA

on page 25

- |            |           |
|------------|-----------|
| 1. Creator | 11. Roar  |
| 2. Star    | 12. Cast  |
| 3. Score   | 13. Haste |
| 4. Tosca   | 14. Hot   |
| 5. Actor   | 15. Chat  |
| 6. Art     | 16. Torch |
| 7. Rest    | 17. Cost  |
| 8. Echo    | 18. Cat   |
| 9. Seat    | 19. Ace   |
| 10. Heart  | 20. Care  |

## SOLUTION TO "WORDS"

(page 34)

- |           |            |
|-----------|------------|
| 1. Deaf   | 9. Gag     |
| 2. Edge   | 10. Deb    |
| 3. Cab    | 11. Fad    |
| 4. Adage  | 12. Facade |
| 5. Cage   | 13. Babe   |
| 6. Decade | 14. Deed   |
| 7. Fee    | 15. Bad    |
| 8. Cafe   |            |

## SOLUTION TO CROSSWORD

(page 31)



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Deck The Hall  
Fairest Lord Jesus  
Galway Piper, The  
Gin Along, Little Dogies  
Go Tell It On The Mountain  
Han Skal Leve  
Hi Diddle Diddle  
I Never Saw A Moor  
Jacob's Ladder  
Little David Play On Your Harp  
Listen To The Lambs  
Monday's Child

Musikanten, Der  
My Master  
Now The Day Is Over  
One Little Candle  
On Top Of Old Smoky  
Onward Christian Soldiers  
Orchestra, The  
Rejoice, Ye Pure In Heart  
Sarasponda  
Silent Night  
Standin' In The Need Of Prayer  
Star Spangled Banner, The  
Srodole Purn-pa  
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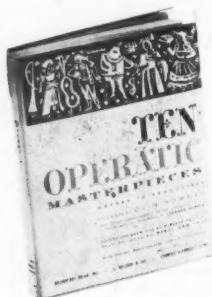
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